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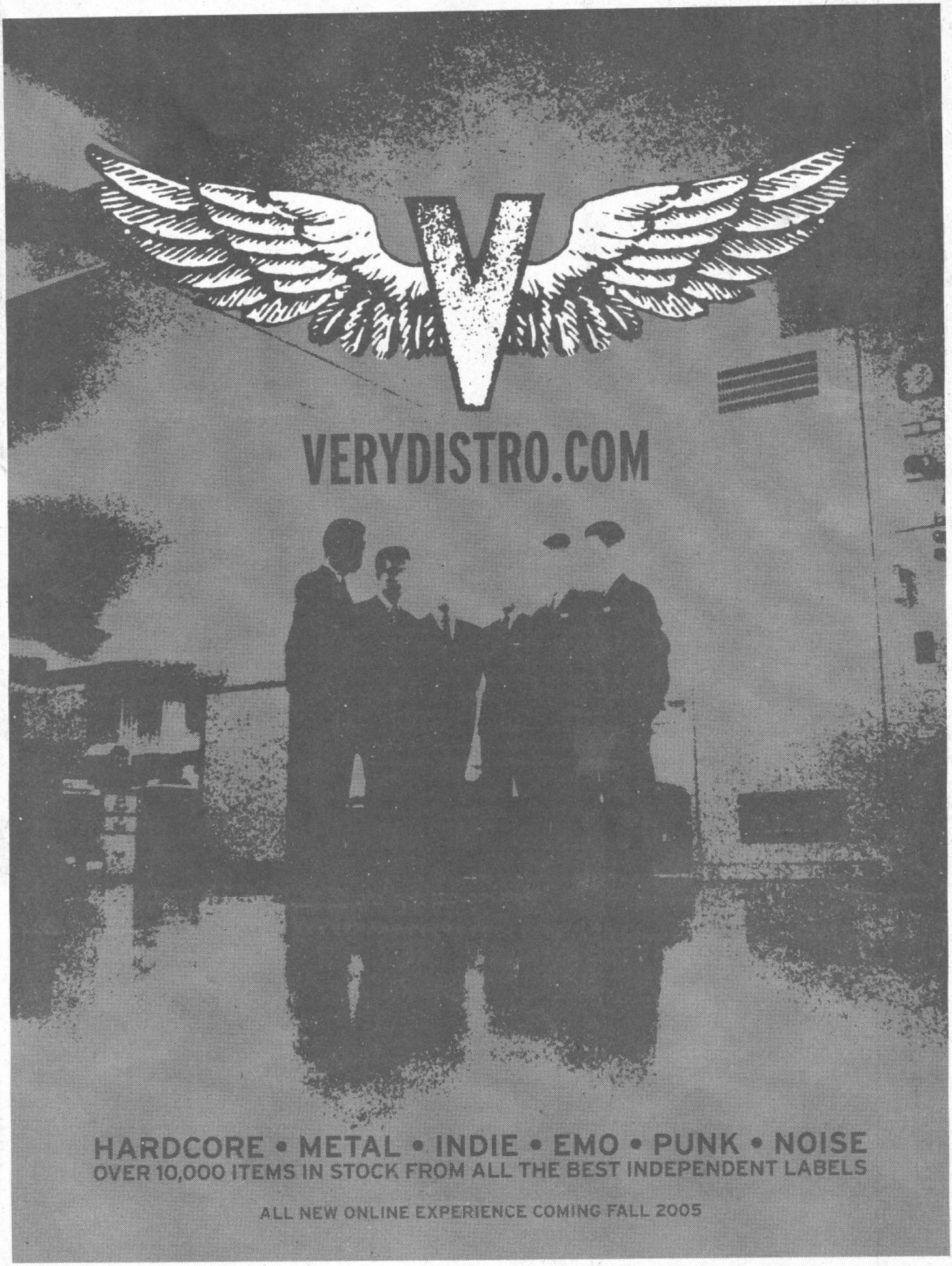
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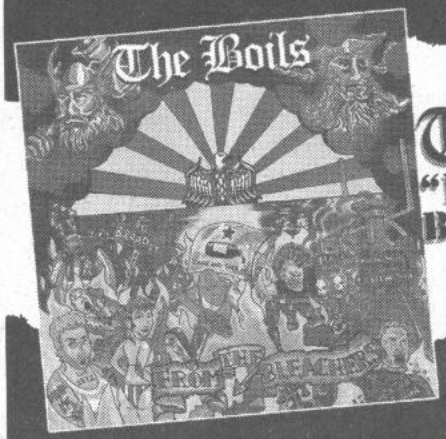

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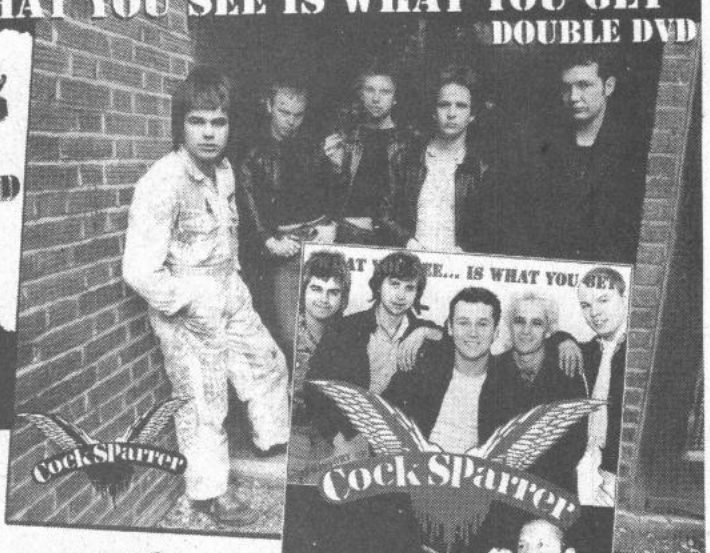

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PUBLISHERS

John Joh

Brett Mathews

ADVISOR

Jason Zelus

EDITORS

Scooter McGavin

Lisa Root

John Joh

DESIGN/LAYOUT

John Joh

PUBLIC RELATIONS

Lisa Root

CONTRIBUTORS

Janelle Jones, Matt Cote, Byron Wilson, Anarchy Alicia, Rollin S, Courtney Riot, Don Sill, Thomas Goze, Jake Casualty, Melissa Wong, Ronen Kauffman, Tripp Underwood, Kirby Unrest, Mark Rainey, Al Quint, Sal Canzonieri, Thee Whiskey Rebel, Lars Frederiksen, Jack Rabid, Blag Dahlia, Mike Rodriguez, Jimi Cheetah, Sammy The Mick, Laura Davis, and those listed individually on their contributions.

SUBMISSIONS

If you would like to contribute to Loud Fast Rules, please send edited material to:

Submissions@loudfastrulesmagazine.com

FEEDBACK AND COMMENTS

feedback@loudfastrulesmagazine.com

ADVERTISING

For information about, or to reserve ads please contact Lisa Root at:

lisa@loudfastrulesmagazine.com

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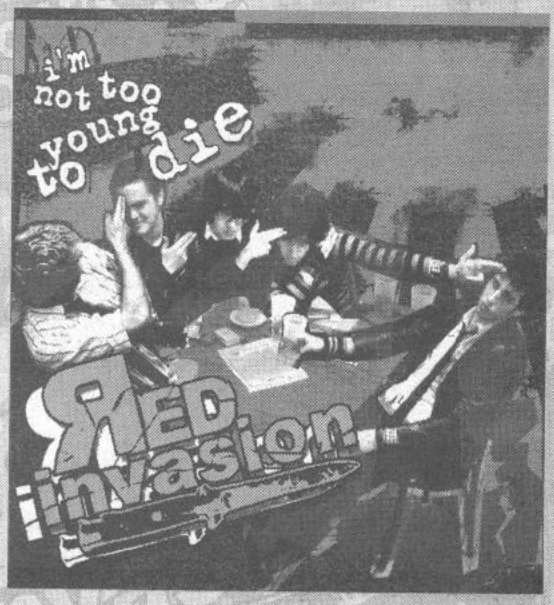

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Time Again

Interview by Lars Frederiksen

The first time I saw TIME AGAIN I was in Los Angeles. I went down for THE TRANSPLANTS video shoot with Gordy (my crime partner) who also is the lead singer of a band called THE FORGOTTEN. I should also mention he moonlights as 'The Bastard' in my group THE BASTARDS. Anyway, Daniel at the video shoot said, "come and see my band at the Whiskey tonight... they got an open mic and we are gonna jump up and play."

Fast forward to out front of the club as Gordy and I are exhausted from out day's travel. (Myself from coffee OD and Gordy from S.R.'s Maryjane.) 11:30 and TIME AGAIN hit the stage. Any recollection of sleepy eyes disappears from myself and G-Money and we find our 30 something bodies feeling 17 as we join with the other 50 or so punkers in the pit. Gordy, outta concern for my back, slows me down and says with great glee, "these guys fucking rule!" "I know," I said, "I'm gonna get this band tattooed on my forehead!" I carried on. "Don't you got something there?" He reminds me, but can't kill my buzz. "Oh yeah!" I reply.

With 15 minutes past I'm impressed by how tight these guys are. "This is a real band," I think to myself. No moniters, no soundcheck, no crybabies. This is what punk is. This is a band that's gonna be around for a long time. I got a chance to talk to Daniel and here's what he had to say:

Alright, I've got Daniel who is the lead vocalist from TIME AGAIN. Who else is in the band?

We've got Brian who plays bass and Elijah who plays guitar and Ryan the drummer.

So Daniel, how did you get TIME AGAIN together? First of all how did you get the name TIME AGAIN?

It's another shot at rock and roll...

again.

Well have you been in bands before?
Yeah, horrible bands.

Any worth mentioning?
No... (laughs)

So it was basically you and Elijah who started this band?
Yup. When we first started we couldn't get anybody to play with us. Nobody would give us the time of day. Everyone thought it was a joke.

Well you told me something pretty interesting in a previous conversation about how you got your name out. You pretty much were making stickers and flyers for your band.
We didn't have a single song and we got a couple thousand stickers made and just started plastering all over. And we'd go streaking with our band and pretend we weren't in the band. We'd be like, 'you haven't heard TIME AGAIN, they're amazing!' Our first show was at the Catclub in Hollywood with TEXAS TERRI. We put out 20,000 flyers for that show.

20,000? Where the fuck did you get the money to put out like 20,000 flyers?
We didn't make nice ones. Just kinkos man!

But that's still got to cost like $150 right?
Yeah, but you got to spend money to make money.

Were you selling your ass?
No I was working at Machete. In other words I was kinda selling my ass.. haha.

Pretty much you got your first show, now you told me at one point you guys had different members. When did this current lineup that now we have a release on Rancid Records - and we're really proud to have you guys. So when did that incarnation of the band happen?
In January. What happened was our old drummer flaked on a few shows. Bottom line is he came down to either I leave or you leave. And Brian was like if you're leaving I'm going with you and Elijah was like of course I'm going to go with you. So replacing our drummer was the best thing we ever did.

Do you remember the first punk show you ever went to?
Trocadero at San Francisco. I was like 14 or 15. It was LAGWAGON and LIMP and NO USE FOR NAME in like 95.

Now you're originally from like Fresno?
Fuck no!

HAHA, where you originally from?
I'm originally from the East Bay, Pleasanton.

The far East Bay. HAHA. So, I know a little bit about your story. You kind of basically ran away and lived on the streets of Hollywood.
Streets of Hollywood and San Diego.

What were you doing, pushing a shopping cart?
No, carrying a skateboard. It was actually not that bad. When you're young people give you money.

So what kind of scams did you work to get places to stay and food in your stomach?
I would just find parties and find chicks and I was always into drugs and booze and just find the after party. You know how it is. Just work a place to crash. Date girls even though you hate them so you can stay at the house.

It's not only the rich girls who want the mohawk to piss off their parents.
Yeah, you know how it is!

Well what's the craziest thing you've ever did to get a place to stay or something in your stomach?
Oh man, all the time we used to break into houses when no one would live there. I slept on rooftops a lot.

Well, the reason I bring this up is because a lot of this is in your lyrics.
Shsshp...

Did you just spit?
Yup.

You're punk. A lot of these are situations you've gone through that are pretty personal. Is this something you consciously do or .
It's just a big part of my life. I don't think people have as many rights like when they go "I fuckin deserve this." You don't deserve shit. You know what I mean. What you have is what you get and you should be happy to have that. And try to stay positive about things. You know what I mean?

Absolutely. Well you've got 6 song ep on Rancid Records. Is there a full length coming out anytime soon?
Yeah a full length coming out next spring.

And on what label?
Hellcat Records!

And it's the number 1 record label in the world! (laughs)
Next to Rancid Records... (laughs)

Well, same family. But you guys have been on tour with the CIRCLE JERKS, the Warped Tour, what was your favorite experience so far? Cause I mention this the first time with the intro of the story here is that the first time I ever saw you guys was in Los Angeles and you had no monitors, no nothing. You just got up there and played. And you were the tightest band in the world. One of the tightest bands I've ever seen. And you can't hear yourselves. And that's something that kind of impressed me, I should say. So know you guys are in kind of a different realm. You're not just getting up there and playing. You know, with the CIRCLE JERKS you've got to tour with them and the GUNFIGHT. What did you like better- the whole Warped Tour atmosphere or being another band on a bill?

I like the CIRCLE JERKS. I like the club tours so much better than the Warped Tour. Especially with the CIRCLE JERKS because when I got out of jail and rehab the first CD I bought was Group Sex. You know what I mean? To be on tour with Keith Morris. I just remember when Stormy said the CIRCLE JERKS want to take you out.

Stormy being the booking agent at Leave Home booking.
Yeah, Stormy is the raddest lady ever. I just remember being blown away that Keith Morris even knows who we were.

You're on tour right now?
Yeah, we're on tour with the AQUABATS.

How's that going?
Its so much fun man.

So what town are you in?
Dallas, Texas.

You've been all across the United States. Have you been to Canada yet?
We haven't done Canada yet...

Ok, since you've only played the states, what's the favorite city you've played in?
It's probably Phoenix, Arizona.

That's the first.
The favorite city this tour is Washington DC. But for the Crowd I want to give a shout out to the kids in Phoenix.

They've always had a great scene there. You just hear bands who mention New York, Chicago, LA, San Francisco, Boston. You never hear Phoenix, Arizona coming out of someone's ass. Great punk scene there. Let me ask you this. What was it like for you growing up? Why did you find punk rock?
The cool thing about punk rock is that the people are just as fucked up as I am. I like to piss people off without having to do anything you know what I mean? I like the fact that I have tattoos on my neck. I like the fact that people don't like that. I like the fact that people stare at me. I think its fun. I dig that shit. I dig the music and speaking my mind and not being censored. But at the same time I've never been a hateful punk. You know? I've never been about judging people. A lot of our songs I talk about that. Instead of nihilism we're like anarchy. You know, let me be and I'll let you be. You know, self governing but not in a I hate you kind of way. I've never liked bullies. I hate them to this day. I think they're fucking lame. I think they should be taken out and shot. I shouldn't say that.

You can say whatever you want. You're a punk rocker.
I think they're lame. People that pick on people.

Yeah they're fucking lame. I agree.
I have to say that everyone who was a punk rocker at one time in their life was a nerd or outcast. Because if I was a cool kid I don't think I would have end up in punk. I would have had a huge fucking ego. Been rocking some Aborcrombie right. And with a chick who's going to the real nice university. You know?

Let me ask you this. If you had to kiss a hippie or a yuppie who would you kiss and who would you kill?
A hippy.

You'd kiss a hippy?
No I'm saying.. what's the question? (laughs)

Your brain's a little slow. If you have to kiss one of these people and kill the other. Who would you kiss and who would you kill and why?
That's a tough question.

Alright, then throw out the kill. Who are you going to kiss first?
Whoever is the Democrat, I'll keep them and whoever is a Republican and for Bush I'll kill them.

HAHA, there you go. AND WHY?
Because if your not judging me and you don't have a problem with me then I don't have a problem with you.

How many times have you been beat up?
A lot!

What's the strangest thing you've ever been hit with?
I've been hit with a lot of things.

Have you been hit with a billyclub?
I think I have. I'm telling you I've been beat up a lot. Shit I don't know, most of the time I was so drunk I don't even remember getting beat up.

Right.
You just wake up in the morning and its like 'dude you just started a fight with ten dudes!'

I can relate. If there was a song out there that you identified the most with excluding your own. What would it be?
Oh man, I'd have to say 'My Life' on the Viking album.

'My Life To Live' featuring Tim Armstrong.
Yeah.

Well your hired. Here's 20 bucks.
Thanks!

You're welcome. So is there anything else you like to do besides music?
Have sex.

HAHA. with hippies?
With anyone that's willing to have sex. It don't matter. HAHA.

How old are you Daniel?
24.

Oh yeah, so you're running into the wall with that boner of yours. You just want to stick it into something. I remember that age clearly. Well if you could define your band. If someone came up to you on the street and said what does Time Again sound like what would you say?
I'd say it's a punk band. We aren't trying to create some off the wall sound. You know what I mean. We just play what we like to play. We have songs that sound like shit from THE CLASH. And songs that sound like shit from RANCID and ONE MAN ARMY. Cause we like those bands you know? We play what kind of music we like. For us, cause its fun. Not Jimmy Hendrix and go off the wall and create some new shit. We do what we wanna do you know what I mean?

Right, well Daniel I think we can end it there. That was really good. Do it now!
Big shout out to Dave from Machete. Without you we wouldn't be anything.

Let me ask you one last thing. I heard you are in a crew. It's called Machete punks. And how do you become a machete punk?
I don't even know how you become a Machete punk. This is how I became a Machete punk. People kept asking, 'hey are you going to get a Hellcat tattoo or a RANCID tattoo, or a skunx tattoo.' And none of that included Dave. So one day I said fuck it, got a Machete punks tattoo. Because that includes everybody that's my friends. Because everybody is part of Machete. And I wanted Dave to know I've got his back and he's included in everything I do.

Very cool Daniel. ✪

TRIPP UNDERWOOD

I am, for the lack of a better term, a music geek. I love tunes and listen to them constantly, even in situations where most people would find music more distracting than enjoyable. I can't type, read, work, or drive without some form of musical accompaniment. I even listen to music while watching TV on occasion. When the image fluttering on the screen fails to hold my attention I usually try adding my own soundtrack to make the programming more engaging, or in the very least, better sounding. Even television as intellectually insulting as FOX programming seems tolerable when the right record is being played in the background. That said I obviously spend most of my TV watching time alone as most people (namely girls, and especially girls with whom I happen to be sleeping with) find this habit to be mind- numbingly annoying.

I feel it's important to interject that despite my status as self proclaimed music geek I am in no way a music nerd, and there is a difference. A geek loves and appreciates music on an emotional level most people reserve for religion, family, or sports. We are fanatical in our love for songs and derive endless hours of enjoyment not just listening to them but also talking about them to any one who'll listen. A nerd however doesn't just love music, he obsess over it. The nerd can't just appreciate music he must memorize it. And on top of knowing every song ever recorded, the nerd also remembers every useless trivia fact they've learned about their favorite artists and take great pleasure in mentioning this information in a condescending tone to people less informed than them selves. If a geek is a romantic, then the nerd is a stalker; it's the difference between buying flowers for no real reason and spending hours hiding in the bushes outside your house with a pair of binoculars.

As a geek and not a nerd I can't tell you everything about all bands but I can tell you a few things about a lot of bands (and will most likely do so regardless of weather or not you want to hear them. It's an annoying habit that geeks and the nerds have in common). I can tell you that the name of Bon Jovi's drummer is Tico Torres or that Steve Perry left Journey some time in the 80's to start a solo career based entirely on ripping off old Journey songs. I am in no way a Bon Jovi fan, and even less a fan of Journey, and yet I know things about both groups that even people who would admit to liking them wouldn't know. You see we geeks soak in music and music related facts by osmosis; it just seeps into our subconscious and sits there for decades. After a while it takes over your brain and it seems like all you know is music, even if you don't care for the particular tune or artist in question. It's for this very reason that I can sing at least a verse and a half of Paula Abdul's 'Cold Hearted Snake' even though I have never even for a moment liked the song (Though in my defense the video for C.H.S was in very heavy rotation when I was an adolescent boy and was incredibly steamy for the time. Consequently my hormonal urges forced me to watch the video when ever it aired and, I, like every other preteen boy around the globe heard the song at least a hundred times in 1988. Our ears may have protested but our eyes were glued to the screen).

But this column isn't about my infatuation with former Laker's cheerleaders turned pop stars, it's about my infatuation with music and how it affected my growing up. When reflecting back on our lives most people see theirs in segments. Non music types view lives either as sections in their development (childhood, teenager, young adult etc...) or when feeling very specific they may even remember things in terms of what grade they were in ("my sophomore year I was such an asshole, but by Junior year I had gotten my act together"). As a music geek I view my life in terms of what music I was into at the time. Like my metal years or that time in my life when I listened almost exclusively to English punk rock recorded in 1982. In each instance there were specific records that I listened to so often that they literally changed the way I looked at music and consequently, the world itself. My obsession with these records convinced me to find more music in that particular vein and soon I discovered a new subculture. While my core beliefs remained the same regardless of what was playing in my walkman, my attitude about things like my peers, politics, or pop culture were greatly influenced by the style of music I was into at the time.

As a music geek I am also prone to being compulsive and adore making lists, especially lists that pertain to my most favorite of all subjects; Rock and Roll music. So for this column I attempted to catalog the important records that shaped my young mind into a list of the most influential albums in my life. I feel it's important to point out that just because an album is influential it doesn't necessarily mean that it is one of my favorites; all I'm saying is that when I heard the albums on this list they some how affected my life in a more crucial manner than other records did, even albums I might have enjoyed more. Things like time and place factor heavily into what made an album influential, some times more so than the songs themselves, so this list is extremely specific and will only apply to a small handful of people who grew up around the same time and under similar circumstance to when I did. What's influential for me will not be influential for other people for a wide variety of reasons but it's my column so that's the perspective were going with here. With out further adieu:

THE MOST INFLUENTIAL RECORDS IN MY LIFE

(Listed in order of appearance of when I heard them and realized their importance to me as a music geek)

1. Prince and the Revolution - Purple Rain

Ah, The Artist. 5 feet and two inches of pure sexuality and musical power. The Purple One may be an unlikely first entry in an essential records list found in a punk magazine but this record was very important to me for one reason, it was the first record I ever purchased. I always loved music but as a child I listened to what was

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on the radio or what my folks were listening to. After I first heard When Doves Cry on the local FM pop station I knew that I had to own the record so I could listen to that song over and over again whenever I wanted. I even once wore one of my mother's white scarves when listening to the song in an attempt to mimic Prince's look from the video (cut me some slack, I was 7 years old at the time). Fortunately I had moved on in my musical tastes by the time Diamonds and Pearls was released and Prince took to wearing pants with the ass cheeks cut out. I don't think I could've pulled that one off as well.

2. The Talking Heads - Little Creatures

More avant garde than Prince but not necessarily cool, the Talking Heads were the first band I liked that my parents had never heard of, and this alone makes them crucial. I cite this aspect of their music as the catalysis for my love of 'underground' bands. Granted the 'Heads will never be referred to as 'unknown' they were left of center enough so that my parents didn't know about them, making them seem pretty wild to an 8 year old. I first heard the album's single, 'And She Was', in the car of my baby sitter who was a relatively hip new wave type chick in the mid 80's. Once she dubbed me a copy I listened to it constantly and despite the fact that I didn't necessarily love all the music, I loved the fact that I was the only kid in the 3rd grade who had ever heard of them. In a moment that borders on music nerd status I took great delight in pointing out to my friends on the playground that the only people who liked my favorite band were "me and some teenagers". Looking back I can say that's probably the worst selling point I've ever heard for a group, as the only people with worse taste than teenagers in the 80's (remember how poorly these kids dressed?!) were the younger kids who emulated them.

3. Guns N Roses - Appetite For Destruction

Undoubtedly the most influential record in my entire life, G n' F n' R changed me in a way no music had or ever will again. On that faithful day in 1987 I bought two tapes at the local department store. One was DJ Jazzy Jeff and the Fresh Prince's 'I'm the DJ He's the Rapper' and the other was Appetite. I never liked hip hop, but bought the Fresh Prince tape because like every other kid in America under the age of 12 I loved the light hearted attempt at anti authority lyrics featured in his smash hit 'Parents Just Don't Understand'. I only bought the G n' R cassette because the cover art looked so cool. It was like the back of biker's leather jacket, all black with a cross in the middle and 5 skulls leering at you. Two of them were still smoking despite the fact that they no longer even had lungs to enjoy their cigarettes with (on account of being reduced to skeletons they had no internal organs, and yet hey continued to smoke. This was some badass shit indeed). After a few listens of the Fresh Prince's hilarious rhyming I decided to give the biker looking tape a try. Before the opening track 'Welcome to the Jungle' had even finished I knew that I would never hear the Fresh Prince ever again, in fact it would be months before I would even listen another band I became so totally obsessed with Guns N Roses. After hearing that record everything else in my tape collection seemed hopelessly lame in comparison. Who knows, if I had never bothered to buy 'Appetite' as well as 'I'm the DJ...' I could be writing this article for Vibe instead of Loud Fast Rules (think about that biatch!!).

4. Metallica - ...And Justice For All

Definitely not Metallica's best record but never the less a very influential album for me because it was the first time that I had ever heard them or any music so aggressive and seemingly dangerous. I was not fortunate enough have an older brother who could turn me on to cool music so I had to find it in more commercial areas, namely the radio or MTV. Though Metallica was a household name in the metal/hard rock community they were not played on any radio station I had ever heard and they swore they'd never make a video so I had no idea what they sounded like for the longest time. Once they caved and made a video for 'One', a seven minute short film put to music, I saw it and went out and bought the tape the next week. As with Appetite before it, suddenly all my music seemed outdated in the face of this 'new' band. The countless glam and hard rock tapes I had been collecting since the Guns welcomed me to the Jungle now seemed fake and childish.

5. Nirvana - Nevermind

The rules of Jr. High explained that if you really liked one type of music you were forbidden to like any other musical style outside of that one genre. If you liked glam or straight up rock and roll then for some unknown reason you couldn't be into heavy metal as well. And if you liked Metal than you listened exclusively to Metal, nothing else was allowed. I don't know if this was specific to my school or not but I feel that it was somewhat of a universal problem that had no basis in reality. Nirvana came along and blew the doors off that notion once and for all. When Smells like Teen Spirit first broke every one dug the song. People who liked heavy metal liked it, people who liked glam rock liked it, people who didn't even like music seemed to like it. In my life I had never seen a band come along that had such universal appeal. After I had grown to thoroughly love every track on Nevermind I realized that I had been shutting myself off to a lot of other cool music simply because it wasn't "metal" enough. I didn't run out and buy jazz records or anything that drastic but I did start opening my mind to more music outside of my particular subculture, which is how I discovered my first punk bands.

6. The Dead Kennedys - Give Me Convenience Or Give Me Death

DK was the music that made me decide that I was in fact a punk rocker. I had owned punk records before I heard Jello's unique style but none of them affected me like this. Sure I liked the misfits, but I never saw them

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as a punk band back then. And as much as I loved them they never made feel anything, aside from a wanting to sing along with choruses I couldn't understand the words to. The Dead Kennedys however were the first punk band I heard that made me feel something in my heart. The music was different from anything I had heard before, and the lyrics fascinated me. As a 15 year old kid in suburbia I have no idea why a song about a dictator from Cambodia affected me so much, I couldn't even have found Cambodia on a map back then, but something about that album got into my blood. Once I had finished listening to 'Give me Convenience' just once my commitment to punk rock became cemented in my soul. And now here I am 13 years later and I'm damn near broke from spending the better part of my youth playing in a punk band and writing for crummy punk magazines instead of getting a real job. I don't know if want to thank them for that or punch 'em all in the throat because of it... maybe a little of both, and if that's not a sign of an influential record I don't know what is.

7. The Ramones - End of the Century

Again, even though this is not the greatest record in the band's catalog it is the most influential for me because it helped me understand their importance. End of the Century is the record that helped me realized the Ramones weren't just gimmicky three chord punk; they were the greatest band the world had ever known. By the time I picked up a used copy of it I already owned several Ramones records and I enjoyed all of them but none of 'em had ever really moved me the way some people reacted to their music. I knew they were good, I just never knew how good they were until that one afternoon. I bought the record in mid April, on one of those late winter days were the sun shines for the first time in weeks and the thermometer sky rockets to the 60's. In New England these 'spring teases' put everyone in a great mood, you'll see people walking down the street smiling and waving at total strangers as if they were the best of friends. After 5 months of blistering cold temperatures its amazing what a little sun will do for everyone's attitude. I had spent the morning out and about in the city taking in the abnormally nice weather and on the way home I popped into my local record store and grabbed a beat up copy of End of the Century. Once I got home I opened all the windows in the house to let some of the warm spring air in, put the record on the turn table and climbed out on to my roof to watch the traffic go by. I recognized the opening track, "Rock and Roll Radio" immediately and marveled at how well the catchy tune complimented the fantastic weather and smiles on the faces of the passers by. By the time the first side had ended I was convinced that this record was going to be the sound track for every care free summer day I might enjoy for the rest of my life. Once I finished side two I went back and re-listened to all of my older Ramones records and fell in love with them almost immediately. When the sun finally started to set the sun I was a born again Ramones fanatic and finally understood what so many others before me had felt; The Ramones weren't just a band, they were a state of mind. Sadly enough two weeks to the day after my eyes were reopened to their greatness Joey died in his New York hospital bed, forever closing the final chapter in the history of the greatest rock group in the world.

8. Bruce Springsteen - Born in the USA

I, like every other red blooded American loved the Boss's break though hit when I first heard it in 1984. My parents owned a copy and listened to it for the entire summer of that year. By 1986 I had forgotten all about it and by the mid 90's I couldn't have cared less about any band that didn't have at least one member sporting a huge mowhawk. One particularly stunning July afternoon some where around 1997 I split a 12 pack of Budweiser with a friend of mine who wasn't as musically closed minded as I was at the time. While we enjoyed our beers he spun various albums from his eclectic record collection. About 5 beers in he pulled out a familiar album cover sporting a flag and the most famous man ass in Rock n' Roll history. I rolled my eyes with every over the top snare hit of the title track, but by the third cut memories of my youth flooded my mind and soon I was signing along with every song. When the record finished I made him play it again, and then one more time after that. The next day I bought my own copy and over the years I have come to realize that one afternoon with Bruce acted as a gate way opening me up to hundreds of amazing 'non punk' records. Not only that but he re-taught me a valuable lesson that as a full on spikes and leather punk rocker I had forgotten; just because some thing is commercially successful doesn't automatically mean it sucks. Listening to the record now is still fun and continues to hold sentimental value but that's about it, there's nothing ground breaking about the songs at all. Why it's important for me is that Born in the USA was one of those records that made me realize that by throwing myself so completely into my particular subculture I was cutting myself off from some great music. Since then I have gone out of my way to hear music for what it sounds like, not for who wrote it.

That's it, the 8 most influential records in my life. I know these things tend to come in categories of 10, 20, or a hundred, but I find prime numbers to be a little over rated and figured I could easily make do with 8. Out of all the "essential records" guides you'll find in punk magazines this one must look a little out of place but that's why I felt the need to write it. I mean how many times can you read an American blab on about the importance of 'London Calling' before you want to poke your own eyes out? Give me a break.

See you on the road, Tripp
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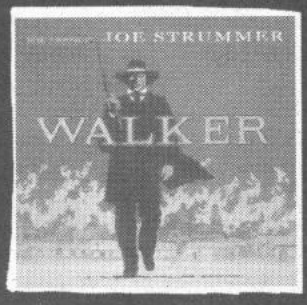

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1978

THE YEAR IN VINYL

THIRTEEN THRILLING ALBUMS OF 1978

By Janelle Jones

Well, in 1978, many more punk bands that'd been around since '77 or earlier saw the release of their debut LPs – and some, like BUZZCOCKS, SHAM 69, and 999, managed to churn out two quality releases within the year. Similarly, we got stellar sophomore outings from guys like The VIBRATORS, WIRE, and DEAD BOYS, while mainstays The RAMONES were on album number four. Not to mention all the hell breaking loose in North America with newer young bands like Vancouver's D.O.A.; Cali's BLACK FLAG, FEAR, MIDDLE CLASS, and THE LEWD; and New Jersey's MISFITS releasing singles in '78.

In the meantime, beautiful, talented women's presence was being felt more and more (in the musical aspect and not just as spectators) as Debbie Harry (already on her third album with BLONDIE), punk poetess Patti Smith, Chrissie Hynde, and THE RUNAWAYS (up to their fifth LP, was it, in '78?!) were joined by geniuses such as Siouxsie Sioux, Gaye Advert, Poly Styrene, the gals of THE SLITS, and MOTORHEAD cohorts GIRLSCHOOL.

But still, all was not well, as the maniacal DAMNED sputtered out (albeit briefly) after their second album in '77, and the PISTOLS, after that ill-fated U.S. tour in January '78, disbanded following their last gig at The Winterland where Johnny Rotten uttered that ominous question: "Ever get the feeling you've been cheated?" With their demise, many (read elitists) felt punk was dead – hell, plenty thought it was done by mid-'77, for that matter… Nonetheless, the music that came out in '78 was GOOD and these albums listed below (and others, of course) are worthy of a place in any self-respecting punk's collection. And as for our man Johnny? Well, reclaiming his original surname (Lydon), he'd form long-running post-punk outfit PUBLIC IMAGE LTD. (PiL) and release that band's first LP during the year.

THE ADVERTS

CROSSING THE RED SEA WITH THE ADVERTS (BRIGHT)

Not to get TOO over-romantic, but to paraphrase a line from Shakespeare's 'The Tempest': This album is such stuff as dreams are made on. Yes, 'Crossing the Red Sea' is a stunning masterpiece, one of the all-time great albums. Manic, raw, witty, and undoubtedly exciting, it captures the brilliance, immediacy, and feelings that were prevalent at the time with songs like "Bored Teenagers," "No Time to Be 21," and "Safety in Numbers." For those unfamiliar, THE ADVERTS came out of the first wave of punk in the U.K. and first made a name for themselves by getting on a tour with The DAMNED (there was a great promotional tag: "The Adverts can play one chord, The Damned can play three. Come and hear all four…") and, under the direction of that band, had Stiff Records (The DAMNED's label choice as well) put out their first awesomely self-deprecating single, "One Chord Wonders" (b/w "Quickstep"), which just so happens to open this debut album. 'Red Sea' features other previously-released material, namely "Safety in Numbers," "Bored Teenagers" (which is the B-side of their second single, the campy but extremely smart "Gary Gilmore's Eyes" – interestingly enough, this single was quite probably their most famous, yet it wasn't included on the album), and "No Time to Be 21." Some other greats include the undeniably dark and sinister-sounding "On Wheels" with its memorably foreboding and eerie opening bassline, and the commanding finale "Great British Mistake." The band truly end the album on a grand note with this song, which features a hugely powerful, slower, and affecting midsection. (Seriously, whenever I hear this part, I get goose-bumps. Intense…) Everything is so RIGHT about this band – T.V. Smith's wry, perceptive, and incisive lyrics and manic delivery, the scratchy guitars of Howard Pickup, the wonderfully dark melodies, and the oft-dominating rhythm section of drummer Laurie Driver and bassist Gaye Advert (one of British punk rock's first female players – a novelty not lost upon the publicity machines. The cover of "One Chord Wonders" just features a close-up of Gaye's face, something done by Stiff unbeknownst to the band…). Gaye's bass work oftentimes stands out more than the guitars. Essentially, THE ADVERTS may not get as much recognition as bands like The SEX PISTOLS, CLASH, DAMNED, and BUZZCOCKS, but their place in the upper echelon of punk is indisputable. Unfortunately because of internal strife and a poorly-received follow-up, '79's 'Cast of Thousands,' the band only lasted a mere three years, but in that short period, they graced us with some of the finest music to come out of the era.

THE DAMNED

MUSIC FOR PLEASURE (STIFF)

(Note: First, yes, this album came out in November '77, but Yours Truly overlooked it last time, so it shall be placed here… A grievous wrong made right.) Though it has a few strikes against it, namely that there aren't any instant "classics" that everyone knows (i.e. "New Rose" from 'Damned Damned Damned' or "I Just Can't Be Happy Today" and "Smash It Up" from 'Machine Gun Etiquette' – the two albums sandwiching this one), it was deemed a critical "failure" – even the band themselves basically disowned the album, and that it's been said infighting amongst the members "marred" the making of 'Music for Pleasure,' what with tensions high as guitarist Brian James dominated the writing process against the other guys' wishes and he recruited a second guitarist (Lu Edmunds), all causing the band to break up (drummer extraordinaire Rat Scabies was first to quit. Thankfully they'd soon enough be back together…), in sooth, this album's not as bad as others might have you think. Like its predecessor, 'Damned Damned Damned,' that fresh, young energy is still widely apparent throughout 'Pleasure' (however absent this aesthetic is from the album artwork – no photos of the band with pies on their faces this time around, but rather some abstract art and new-wave-looking photos of the guys). In any case, this is just 10 more ferociously fun British punk songs from the masters. Overall on this Nick Mason (Pink Floyd)-produced album (they initially wanted Syd Barrett to do the job), they've slowed down the pace a bit from their prior LP but the record doesn't lag, as there are great stompers like the rip-roaring "Creep (You Can't Fool Me)," the great "Stretcher Case," and the raucous "One Way Love" (which even features some slide guitar) as well as more experimental fare like "Alone Your Eyes," and the finale "You Know" with its rather STOOGES-like, minimalist, almost monotonous feel supplemented by some avant-garde saxophones. Lacking on 'Pleasure,' however, are any super-eerie tunes in the delightfully disturbing vein of 'Damned Damned Damned's "Feel the Pain" or the nightmarish and deranged circus number "These Hands" off 'Machine Gun Etiquette' (the 1979 album that heralded The DAMNED's majestic return).

THE VIBRATORS

V2 (EPIC)

Only releasing their debut LP a year earlier, THE VIBRATORS came back with their sophomore album in '78. Just as fun, upbeat, and energetic as its predecessor, 'V2' is certainly right on par with 'Pure Mania,' from the delirious opener – which just so happens to be called "Pure Mania"… up till the penultimate track, "War Zone," it's basically a non-stop party that'll have you dancing your ass off and wanting more. Yeah, as mentioned in last issue's column where 'Pure Mania' was reviewed, THE VIBRATORS – led by the indefatigable Knox – are one of the most fun punk bands of the era. But this

mood of revelry is blatantly lacking on the album closer, "Troops of Tomorrow," which is a very serious-sounding, slow, and almost monotonous (in a good way), 5-plus-minute massive composition. But this grave, extremely ominous and foreboding tone complements the sober lyrics (chanted by what seems an army) exquisitely. This tune would be covered by anarcho-hardcore punks THE EXPLOITED, who also named their second album after the classic song. In any case, along with this track, other standouts are the absolutely fabulous "Nazi Baby," a bouncy, highly-danceable song with pretty minimalist lyrics, basically just Knox talking about how "I've been looking for a little girl…searchin' all around the world" and actually becomes quite epic when the orchestral flourishes appear midway through the song (were they the first to use this device??); the quick vibrant burst "Feel Alright;" and the tougher "Destroy" and "War Zone." Now, these fellows have been labeled "bandwagon jumpers" and shit like that, but to be sure, they're a great first-wave U.K. punk band, initially rearing their out-of-control head in '76, and have been together – well, at least Knox! – in one form or other these past 29 years. Now, that's a feat. And not many punk bands (barring the mighty UK SUBS!) can lay claim to such a VAST catalogue. And did I mention they're one of the most fun bands around…?

BUZZCOCKS

ANOTHER MUSIC IN A DIFFERENT KITCHEN (UA)

Another great first-wave band, these boys from Manchester were inspired to form upon witnessing a SEX PISTOLS gig and released their first record in February 1977, a great four-song EP titled 'Spiral Scratch.' A very D.I.Y. affair, it was self-financed and released on their own label, New Hormones. Vocalist Howard Devoto would soon leave after its release and go on to a band called MAGAZINE – ergo, this is basically the only official BUZZCOCKS release where his voice can be heard. This scenario left guitarist Pete Shelley, bassist Steve Diggle, and drummer John Maher, with Pete taking up vocal duties (along with still playing guitar), Steve turning to guitar, and the addition of bassist Garth Smith, who'd be quickly replaced by Steve Garvey after the release of their infamous first single, the hilariously witty "Orgasm Addict," making the line-up complete for their next single and their debut LP, 'Another Music in a Different Kitchen' in early-'78. These guys are always lauded for their singles (and aptly so!), but this album is a great collection of songs – a brilliant gem with its sheer, undeniable energetic tension and urgent punk (quite often not always so poppy, as showcased on songs like the repetitive, almost droning "Sixteen;" the rather heavy and vicious, fast and volatile "You Tear Me Up;" the tough, mid-tempo "Fiction Romance;" the opening blast of "Fast Cars" that actually begins with a snippet of one of their old Devoto-era songs, "Boredom"), odd and quirky melodies, harmonies, and vocal inflections (check out Shelley's peculiar "oh-ee-oh-ee-oh-ee-oh-ee-own" on "Get on Your Own" for a lovely taste), and The BUZZCOCKS' signature cheeky, satirical, and just plain SMART lyrics. They'd keep up their super-fast writing/recording schedule by releasing another album later that year, 'Love Bites,' and their third in early-'79, 'A Different Kind of Tension.' The guys would break up in '81, but rejoin forces in '89 and are still going to this day – well, with the only originals being Pete and Steve, that is. Check out their latest album on Merge (2003) for proof they've still got it!

SLAUGHTER AND THE DOGS

DO IT DOG STYLE (DECCA)

Another Manchester band, SLAUGHTER AND THE DOGS (named after a hybrid of David Bowie's 'Diamond Dogs' and Mick Ronson's 'Slaughter on Tenth Avenue'), were a bit more rowdy, glam (!), and stripped-down rock 'n' roll than The BUZZCOCKS… The guys released four singles (the first appearing in May '77 on Rabid, entitled "Cranked Up Really High" and the rest on Decca) and then in June '78 put out 'Do It Dog Style,' which opens with three brutal tracks – the fast and furious, out-of-control Oi!-tinged rocker "Where Have All the Boot Boys Gone" (which had been their second single), the somewhat sinister-sounding and menacing but still extremely raucous, tough, and spirited "Victims of the Vampire" (yeah, it's a little campy, but a personal favorite, indeed!), and "Boston Babies." Other highlights include "We Don't Care" with that maniacal coda, "You're a Bore," and "Dame to Blame" (absolutely amazing…). They also perform some worthy covers of VELVET UNDERGROUND's "I'm Waiting for the Man" and NEW YORK DOLLS' "Who Are the Mystery Girls," showing everyone where their allegiance lay. The only respite from the glam/punk 'n' roll storm comes in the form of the calmer, decidedly melancholic "Since You Went Away," appearing late in the album. It's certainly a departure, but it works, as it doesn't sound contrived at all but really full of feeling. Interestingly, just prior to the album's release, vocalist Wayne Barrett left the band. Guitarist Mick Rossi assumed the role of frontman and christened the band STUDIO SWEETHEARTS, but this didn't last long, as they broke up in '79, only to reform – in July '79 – as SLAUGHTER AND THE DOGS (with Wayne once again, and releasing the "You're Ready Now" single). After Wayne left once more, new vocalist Ed Banger (previously of The Nosebleeds) came aboard and they recorded 'Dog Style's follow-up, 1980's 'Bite Back' – which we'll hear more about anon…

SIOUXSIE AND THE BANSHEES

THE SCREAM (POLYDOR)

Siouxsie Sioux (nee Susan Dillan) was right there from the outset, part of the Bromley Contingent (the term for those of the SEX PISTOLS' sect, which also included people like Billy Idol and the enigmatic Sue Catwoman) along with future BANSHEES bandmate Steve Severin in '76. Clad in fetish/dominatrix gear and the infamous breast-exposing "bra" and over-the-top theatrical make-up, she was definitely a sight. Anyway, the initial incarnation of THE BANSHEES

included Siouxsie (vocals), Steve (bass), Marco Pirroni (guitar), and one not-too-talented Sid Vicious (drums), playing their first gig supporting the PISTOLS September 20. They were the poster children for the punk ideal of just getting onstage and letting loose – whether you could play or not, which was a very freeing idea. When the line-up was streamlined with John McKay (guitar) and Kenny Morris (drums), they essentially created their own unique, experimental, groundbreaking sound – totally different than anything out there at the time; they brought this real "goth" sound, outlook, and image to the table – though their punk roots were still intact. 'The Scream' exhibits all this and more, beginning with the opener "Pure," a haunting instrumental with sporadic groans from Miss S. And throughout the album, all the elements essential to THE BANSHEES are present, as Siouxsie's voice, like herself and her projected image, is extremely strong and commanding, yet tremendously beautiful; the outstanding, pounding drums are very, VERY tribal in sound (check "Carcass," their rendition of THE BEATLES' "Helter Skelter," the brilliant "Suburban Relapse," etc.); the bass is earth-shattering; and the guitars dark and expressive; whilst the lyrics, mirroring the instrumentation, are dark in theme. From "Carcass": "In love with your stumps/In love with the bleeding/ In love with the pain/ That you once felt/As you become a carcass," and this from "Suburban Relapse" (about a suburbanite's mental breakdown): "Should I throw things at the neighbors/Expose myself to strangers? Kill myself…or you?/Now memory gets hazy/I think I must be crazy/But my string snapped." The two final tracks, two of the absolute best, "Suburban Relapse" and "Switch," feature saxophone flourishes, which add much texture, especially on the highly-affecting, melancholy, sweet-yet-ghostly 6-minute-plus opus "Switch." Quite possibly the band's greatest album and a definite must-have for anyone into goth or so-called death rock (think CHRISTIAN DEATH, TSOL).

X-RAY SPEX

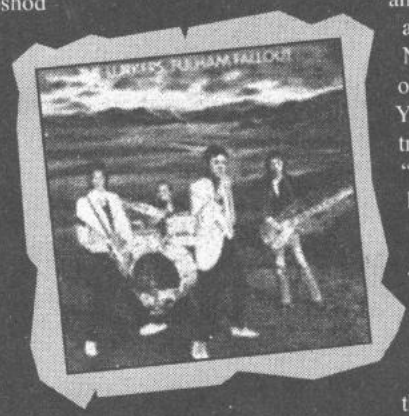
GERM FREE ADOLESCENTS (EMI)

I still remember the first material I heard from X-RAY SPEX: live versions of "Oh Bondage! Up Yours!" and "Identity" and being floored by the rawness, sloppiness, slipshod playing, and wonderfulness of it all! Those shouted female vocals that would crack at various moments! The SAXOPHONE! Brilliant. I knew I had to get my hands on more of their stuff. And so I found the band's debut LP 'Germ Free Adolescents.' Definitely tighter and slicker than the ramshackle live cuts, but still full of youthful vigor and fresh-sounding even in this day-and-age, this is one helluva record. Not to mention the band featured two – yes, two! – females: vocalist Poly Styrene (nee Marion Elliot) whose lyrics are amazing social critiques on topics such as consumerism, sterility of the modern world ("The x-rays were penetrating through the latex breeze/Synthetic fibre see-through leaves fell from the rayon trees," from "The Day the World Turned Day-Glo"), artificiality ("I know I'm artificial/But don't put the blame on me/I was reared with appliances in a consumer society," from the aptly-titled "Art-I-ficial"), exploitation, commercialism, expected roles of females, etc.; and saxophonist Lora Logic (nee Susan Whitby), who'd be replaced before 'Adolescents.' The band's career was brief, as they broke up in '79, after releasing a bunch of singles and this album (which compiled most of those singles and B-sides). Poly, after admittedly having a "breakdown," got through it by finding spirituality and joining the Hare Krishna. In any case, essential tracks include the aforementioned "Identity" ("Bondage" wasn't included), the magnificent "The Day the World Turned Day-Glo," "Lets Submerge," "Age," and the magnum opus "Generic Engineering".

THE LURKERS

FULLHAM FALLOUT (BEGGARS BANQUET)

THE LURKERS' debut LP, 'Fullham Fallout,' features all the band's singles up to the record's release, including "Shadow," "Ain't Got a Clue" (it doesn't include their sophomore single, "Freak Show," though), and what would become another 45 – "I Don't Need to Tell Her" (one of their absolute best! Yes, as a girl, this song truly melts my heart: "I I I I I wanna be her hero/I I I I I wanna shine in her eyes…I don't need to tell her I'm a super fella"). In any case, these guys have a real RAMONES feel with their minimalist, quick-paced, catchy tunes, especially on songs like "Time of Year;" the kind of disturbed "love song" "Jenny" telling the story of a girl with whom the narrator was enamored but she "lived a double life/Killed a girl with a knife" and that she's "just a number now/She's gone away but still somehow/I think about her every day/Now that she's been put away," and features a very RAMONES-esque chorus comprised of memorable 'oh ya ya oh ya oh ya's and the like; "Go Go Go" (basically an instrumental with shouts of "Let's go!"); and the stomping romp "Then I Kicked Her," THE LURKERS' version of THE CRYSTALS' "Then He Kissed Me." Another song with an alarming "love" theme is the dark and rousing finale "Be My Prisoner," which, for some sick reason, I find really alluring: "Don't you know you're safe with me/Behind bars and I got the key", goes one couplet, and "Always wanting security/Don't you know you're safe with me/In this prison there's no harm/ When there's chains around your arms…" If you haven't the original of this album, a great buy is the 1997 Captain Oi! re-issue, as it features 'Fullham Fallout' in its entirety PLUS 11 (!) bonus tracks, including one of THE LURKERS' greatest: "Love Story" (originally released as the B-side to their first single, "Shadow" in '77). Also a bit of trivia comes in the liner notes, as they state that the boys were not really from Fullham but in fact Ickenham, Middlesex… Anyway, the band originally formed in '76 and broke up in 1980, but have been around in one form or other to this day and have an immense

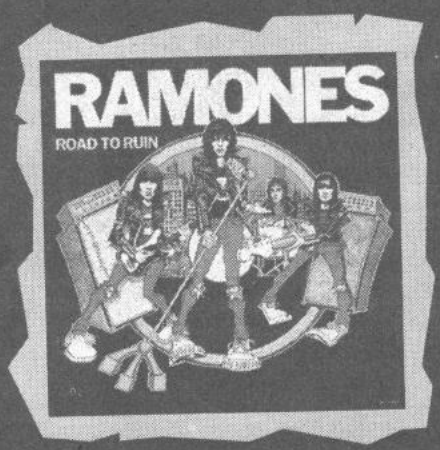


catalogue. Presently the line-up includes bassist and now vocalist Mr. Arturo Bassick (he replaced original bassist Nigel Moore in '77, but then left himself, being replaced by ex-Saints bass player Kym Bradshaw, who left shortly thereafter only to be replaced by Moore once again… Bassick also has been playing for 999 for about 15 years or so), guitarist Dave Kemp, and drummer Nellie. So, that's right: they still go around but no "original" members play anymore.

THE RAMONES

ROAD TO RUIN (SIRE)

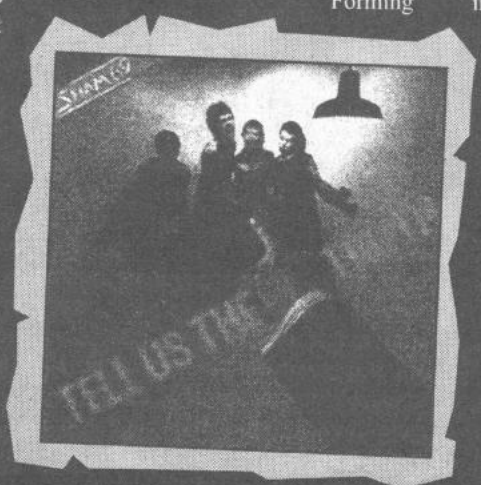
Okay, yes I referred to the first three RAMONES albums as the mighty "triumvirate," and for good reason! But damn if 'Road to Ruin' ain't right up there… Oh well, I just like the word triumvirate… ANYWAY, with their fourth album, The RAMONES, now rounded out with Marky (previously of RICHARD HELL AND THE VOIDOIDS) on drums and original fourth member Tommy producing, created a record that has more of a longing and highly affecting somber feel than their previous output. Now, don't get me wrong; there's a real nice mix of songs, but with quite a few of the compositions, starting with the opener, "I Just Want to Have Something to Do" and continuing with the next outstanding track, "I Wanted Everything," a conflicted, yearning, hopeless sense is evident – well, just look at that song title – it's "Wanted" not "Want," meaning they've given up on getting what they want and had hoped for. And even though the latter is standard RAMONES fast punked-up fare, there's such a troubled quality to it. So, yes, there are the quick rockers, including "I'm Against It" (probably the biggest break from the "depressed," overall serious tone of the album with Joey's diatribe on everything he hates – "I don't like sex and drugs/I don't like waterbugs"… um, okay…) and "Bad Brain," to name a few, but also present is a handful of slower, more ballad-ish tunes as well, like the beautifully bittersweet acoustic tearjerker "Questioningly," a rendition of THE SEARCHERS' "Needles & Pins," and the finale "It's a Long Way Back." This last batch of songs along with the real contrasting sunny-sounding "She's the One" and the like-minded (at least in feel; the music is country and western and the lyrics aren't as happy) "Don't Come Close," prove these guys – if people hadn't caught on yet – had some major pop sensibilities. But for all the seriousness of these aforementioned songs, there's still some good ole, fun deranged lyrics with the mental-disorder block of "I Wanna Be Sedated" (yes, this is where their most well-known song first appeared, but wasn't a "hit" until years later – if you're unfamiliar, you deserve a beating) and the fuckin' awesome "Go Mental" ("I killed my family/They thought I was an oddity/Life is so beautiful/I'm a vegetable," sings Joey). Another great track is the tough-sounding yet sad "I Don't Want You." Essentially, a number of the tunes collected on 'Road to Ruin' could've been a radio hit at the time (something the band REALLY wanted and TRIED for with this particular record), but anything categorized or thought of as punk – in the media's eyes (and much of the public) – due to the violence and, well, vileness that was associated with it and publicized in England (Sid Vicious, anyone?!), was not going to garner mainstream attention on these shores.



SHAM 69

TELL US THE TRUTH (POLYDOR)

Forming in Hersham in 1975, SHAM 69 were one of the major constituents of the first wave of British punk, and are widely believed to be the creators of the phenomenon that has since been termed Oi! Between 1978 and 1980, the proletarian "Hersham Boys," released five LPs, creating music for the working class, by the working class (one of the first punk bands to actually BE plebs, whereas the other bands more or less just acted it – coming out of more well-to-do circumstances, attending art school, etc…) complete with lyrics about solidarity, unity, class, and the like, that the kids could relate to, and, as exhibited on the live A-side of their debut LP, 'Tell Us the Truth,' loved to sing along to. And how could they not?! These songs are ANTHEMS. Featuring such classics as "We Got a Fight," "Ulster," "George Davis Is Innocent" (also recorded as "Cockney Kids Are Innocent"), and the wildest of 'em all, "Borstal Breakout" with its Ramones-esque feel, it's really full of nonstop energy. Meanwhile, the B-side gives us the unsurpassable title track; the pensive "It's Never Too Late;" the silly and childish "Family Life," which kicks off this studio side with a little sound-byte of vocalist Jimmy Pursey bickering with 'is mum; and the lackluster "I'm a Man, I'm a Boy" – truly the most heinous of the lot! (This song just makes me uneasy…) Nevertheless, the band kept their momentum high by releasing their sophomore effort, 'That's Life,' later in the year. One huge pockmark on SHAM was that they came to be associated with Britain's racist, right-wing National Front and violence, though the band were against it, even playing at a huge concert held by RAR (Rock Against Racism) in '78. In any case, unfortunately, the band's later work wasn't as high-quality across the board as this debut, and in 1980 SHAM folded. In 1987 the two main songwriters, Pursey and guitarist Dave Parsons reunited, unveiling a new form of SHAM 69 and the band's still around to this day. And really, their importance is unquestioned, as they influenced countless acts, including COCK SPARRER and THE BUSINESS and their songs have been covered by the likes of RANCID, OI POLLOI, 7 SECONDS, and SICK OF IT ALL.



THE REZILLOS

CAN'T STAND THE REZILLOS (SIRE)

THE REZILLOS, although a fleeting band (forming in Edinburgh, Scotland in '76, they'd break up in late-'78), were an exceptional one at that, proving their greatness on their lone studio album, 'Can't Stand The Rezillos,' what with addictively quirky traded dual male/female vocals (care of Eugene Reynolds and Fay Fife) spouting out madcap lyrics enveloped in upbeat, happy/carefree-sounding (for the most part), poppy punk rock/new wave. The two songs on the album that defy this generalization also happen to be the greatest – the penultimate track "Cold Wars," which is just exceptional

with its intriguingly dark and mysterious feel and cool lyrics about our comrades in arms; and the finale, the extremely aggressive, super-fast "Bad Guy Reaction." Chalk some of this latter song's appeal to the deep, goth-y, alluring vocals that bring to mind guys like Dave Vanian and Peter Murphy and get REALLY insane, frantic, and paranoid towards the end, replete with requisite maniacal laughter. Freakin' awesome… Meanwhile, other great songs are "I Can't Stand My Baby" (the band's debut single), a quick, rambunctious, silly tune with vocals that take on a Joey Ramone-esque inflection (even though sung by a lady); the outta-control cover of "Somebody's Gonna Get Their Head Kicked in Tonight;" and the more subdued but still rockin' "Getting Me Down." "(My Baby Does) Good Sculptures" is VERY rock 'n' roll and generates a real energetic, stomping feel mid-song that makes you just wanna forget all your problems and dance, goddamn it! Hell, that can pretty much be said of the entire album. Fun is THE operative word with THE REZILLOS. I mean, check out the irreverent cover of FREDDIE AND THE DREAMERS' "I Like It." It's so dorky, cheesy, and confection-y, you can just picture Reynolds with a top hat dancing around a gal, singing, "I like it, I like it, I like the funny feeling being with you… ooh!" Before THE REZILLOS disbanded, they played a few gigs and released a live album in '79, 'Mission Accomplished…But the Beat Goes On.' By the by, Reynolds and Fife went on as REVILLOS and put out a couple LPs.

999

999/SEPARATES (BOTH, UA)

999, like THE VIBRATORS and THE REZILLOS, created some of the most fun punk of the era, and their greatest output is collected on the long-running and prolific band's first two albums, a self-titled debut and its follow-up the same year, 'Separates.' The band, led by Nick Cash and his distinctive high-pitched vocal stylings (he previously played with Ian Dury in KILBURN & THE HIGH ROADS) went through a couple monikers (including 48 HOURS) before settling on 999, also included guitarist Guy Days, bassist John Watson, and drummer Pablo Labritain, and first released the exciting, vivacious single "I'm Alive" on their own label, Labritain, in '77. Soon after, they were picked up by United Artists and released "Nasty Nasty" followed by '78's wonderful, somewhat dark "Emergency," and then churned out their phenomenal self-titled debut LP, which was as energetic and intense as the singles they'd previously put out (all but "Nasty Nasty" were included, though "Nasty"s B-side, "No Pity", made it onto the LP). Some other laudable cuts are the very cool-sounding, dynamic "Titanic (My Over) Reaction" and the lead-off track "Me and My Desire," which would be released as a single following the album's release. The guys pulled a RAMONES on the public by releasing a second album in the same year that equaled or perhaps even rivaled their debut! Preceded by the release of the "Feelin' Alright with the Crew" single, 'Separates' kicks off with one of 999's greatest and most well-known songs, the tough, mid-tempo "Homicide" and ends nine tracks later with "High Energy Plan" (a freakishly frantic song worthy of its title). In between these two classics is a wealth of above-par punk in the form of the catchy "Tulse Hill Night;" the toe-tappin', quick-paced "Rael Rean;" "Feelin' Alright with the Crew," one of their toughest but featuring odd kinda pleading and whincy vocals that actually increases its charm; the epic-like, ambitious "Crime Part 1/Part 2;" and the minimalist but stellar "Subterfuge," to name a few. Had the chance of seeing these boys in '03 in NYC and, man, for all the years between these releases and that show, they still rule, let me tell you! And now joined by the formidable Arturo Bassick since the early-'90s they're great performers – "high energy," indeed!

HONORABLE MENTIONS:

Other notable albums that came out in 1978 not dissected above:

THE CLASH – GIVE 'EM ENOUGH ROPE (CBS)

BUZZCOCKS – LOVE BITES (UA)

SHAM 69 – THAT'S LIFE (POLYDOR)

WIRE – CHAIRS MISSING (HARVEST)

THE DICTATORS – BLOODBROTHERS (DICTATORS MULTIMEDIA)

DEAD BOYS – WE HAVE CUM FOR YOUR CHILDREN (SIRE)

PUBLIC IMAGE LTD. – PUBLIC IMAGE (VIRGIN)

THE SAINTS – PREHISTORIC SOUNDS (EMI/HARVEST)

GENERATION X – S/T (CHRYSALIS)

THE JAM – ALL MOD CONS (POLYDOR)

THE ONLY ONES – S/T (COLUMBIA)

ELVIS COSTELLO – THIS YEAR'S MODEL (RADAR)

MAGAZINE – REAL LIFE (VIRGIN)

CHROME – ALIEN SOUNDTRACK (SIREN)

EATER – THE ALBUM (ALBUM)

TALKING HEADS – MORE SONGS ABOUT BUILDINGS AND FOOD (SIRE)

BLONDIE – PARALLEL LINES (CHRYSALIS)

PERE UBU – THE MODERN DANCE (GEFFEN)

THE RUNAWAYS – AND NOW…THE RUNAWAYS (CHERRY RED)

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VON IVA

Photos By Anarchy Alicia Hardy
anarchyalicia@anet.net

Lost City Angels

INTERVIEW WITH ADAM SHAW

By Matt Cote

Prior to 2005, LOST CITY ANGELS were a band known primarily only to those with their early truly to the ground of the punk rock scene. Hailing from the great city of Boston, LCA released their debut CD on Nitro Records, but then jumped shipped in favor of a young upstart, relatively unknown label in Stay Gold.

Little did they know, this decision would benefit them more than anything the band had ever done prior. With the label's full backing and attention, LCA received the push that previously they had not been given, and repaid their label with arguably one of the top releases of 2005. Both critically acclaimed, as well as well received by the kids of the scene, Broken World has given the boys the attention and respect they've deserved for years, perhaps just slightly belated. If for whatever reason you haven't already picked up this release, it's in your best interest that you drop this magazine right now and get your ass down to the record store, or onto Interpunk, or do whatever you need to do and get this fucking record. Once you get it and love it, come back and read this shitty interview.

SO YOUR SECOND CD CAME OUT THIS PAST APRIL, AND BY ALL ACCOUNTS HAS BEEN DOING PRETTY WELL. HOW WOULD YOU DESCRIBE THE RECEPTION YOU'VE RECEIVED TO THE CD FROM THE KIDS, AS WELL AS THE CRITICS?

As far as reception is concerned we've never seen anything like it, obviously we were the hardest critics on the last record so we were pretty much poised to have everyone slam Broken World. When we started playing it for our friends, some fans of the first record or some not, and those people loved it I think we started to give up our guard and say maybe we did something right. We took Broken World on tour with us in April starting out with the opening slot on the CATCH 22 tour, I think the 1st night we were allowed to sell it we sold about 30 copies. The following day I checked the LCA Gmail account and we had at least 20 raving emails telling us they loved the record, so we were hoping we were on to something. That was quite a stoke to start. As soon as we saw the printed reviews on punk sites and in punk mags that were raving about it we were really taken back, we seriously never thought the reviews or reviewer would like Broken World - after all it wasn't really made for them. When it really came down to it,

"CONNECTING WITH YOUR AUDIENCE IS THE GOAL OF MOST BANDS, NOT ALL BANDS CAN DO IT, BUT IT IS THE BIGGEST GOAL SET ON THE PLATE. WE, FOR EXAMPLE, ARE REALLY ONLY GOOD WHEN OUR CROWD IS INTO IT. WE CAN'T SIT UP THERE AND FAKE IT, IT'S A FUCKING DISASTER, WE GET DEPRESSED AND JUST PLAY ALONG WITH ONE ANOTHER."

we were mainly concerned with what our kids were going to think. That being said we finished the CATCH 22 tour, and judging by the kids knowing the new songs and going off when we played them, we knew at that point people were backing the record.

I'VE HEARD IT SAID, AND I COMPLETELY AGREE, THAT BROKEN WORLD IS ONE OF THE TOP-FIVE RELEASES THIS YEAR. WHAT DO YOU SAY WHEN YOU HEAR YOUR MUSIC TALKED ABOUT ON SUCH A HIGH LEVEL?

I think to myself, the world is going to shit real fast. Just kidding! Honestly I can't believe they're talking about our record, and it really makes me feel that they get "it". It wasn't made to get raved about, we wanted to make this record for ourselves and LOST CITY ANGEL fans everywhere as an outlet to expose what we have to say about life and what goes on in our sick twisted worlds. Broken World in a form is therapy for the members of this band, and for people such as yourself that understand and feel what we did is the best thing that has ever happened to us, thank you.

EVERY MUSICIAN YOU TALK TO PICKS APART THEIR OWN RECORDINGS, FINDING FLAWS OR THINGS THEY'D LIKE TO HAVE DONE BETTER ONCE THEY'VE HAD A WHILE TO DWELL UPON IT. SO YOU'VE HAD CLOSE TO A YEAR TO TEAR THE CD APART - WHAT DO YOU THINK ABOUT THE ENTIRE PRODUCT AT THIS TIME?

Fuck man, I'm the worst pick-apart artist, I'll have one thing to tear apart one day and the next forget about the last and move onto something new, that's how I am - totally A.D.D. Yet I can honestly sit back and tell you I love this record and every component in there that made it what it is. I love it sonically, I love the artwork, I love the smell of the fucking CD paper for Christ sake. Don't think we haven't already moved on to what we want to do with record 3, because god damn I can't tell you how many van fights started over record 3 and what we're gonna do!

IS THERE ANY SONGS THAT STAND OUT TO YOU AS EITHER A FAVORITE ON THE ALBUM, OR ONE THAT YOU JUST COMPLETELY NAILED IN THE STUDIO AND CAME OUT EXACTLY LIKE YOU GUYS HAD ENVISIONED IT SOUNDING?

Liberation is still one of my favorite songs, and may just be one of the all-timers, too. I love the way it came out, the speed, the intensity, hell even the backups came out exactly as we wanted them, and so did Drew's scream, even throwing Mark Unseen in there came out like we wanted. Actually that came out better than we wanted, I love that fucking song, to name one.

A LOT OF THE REVIEWS I'VE READ HAVE DRAWN ON COMPARISONS TO SOCIAL DISTORTION AND EVEN GUNS AND ROSES, BUT WHENEVER I HEAR LCA, I ALSO HEAR A LOT OF THE MISFITS IN THERE, AND THAT'S EVEN MORE EVIDENT WHEN YOU SEE RONNIE'S PERFORMANCE ON STAGE. WOULD YOU AGREE WITH THAT, AND WHO ELSE WOULD YOU SITE AS INFLUENCES IN THE BAND'S SOUND?

I would honestly say I would agree with that. There's no denying we are all HUGE SOCIAL D fans, not to mention GN'R and THE MISFITS, however we categorize ourselves as "all rockers". We listen to so much music and have been influenced by so many bands, if you'd to try and nail it down would take the far end of a day to dissect our influences based on the record. Watching Ronnie play or even looking at pictures of him live I see a couple different things. For one, yes, young pre-DANZIG Glen Danzig. Let's also not forget he's got the spirit of Dicky Barret running through him, minus the plethora of plaid, last but certainly not least he's 100% Ron Ragona, a tortured, yet hopefully front man. As far as the band is concerned I see a lot of X in Nick, BLOOD FOR BLOOD and UNSEEN in Drew, I think Duggan has got some Joe Gittleman mixed with Nate from FLOGGING MOLLY in him, and me I think you'd have to ask someone else but I'd do tend to get a lot of "Adam Carson mixed with Steven Adler". HA!

SPEAKING OF STAGE PRESENCE, AN LCA LIVE SHOW IS JUST THAT - A SHOW. YOU'RE NOT JUST UP THERE PLAYING YOUR INSTRUMENTS, BUT RATHER PUT ON A SHOW FOR THE CROWD AND FIND A WAY TO CONNECT WITH THOSE YOU'RE PLAYING TOO. HOW IMPORTANT IS YOUR LIVE PERFORMANCE TO YOU?

Live is everything, live is right in fucking front of you. When I go out and see a band and that band blows me away I NEVER forget that band, I could sit here and list them. That's what it's all about, people want to be moved. Ideally if we could go to a show and leave every night saying 'that was fucking amazing' we would, but that really isn't the case these days. Connecting with your audience is the goal of most bands, not all bands can do it, but it is the biggest goal set on the plate. We, for example, are really only good when our crowd is into it. We can't sit up there and fake it, it's a fucking disaster, we get depressed and just play along with one another. However, you get us in front of our crowd, and you're gonna see a fucking show, and really it's got nothing to do with us. If they're going off, we're going off. If they're not, we sure as fuck aren't.

SO NITRO RELEASED YOUR DEBUT IN 2002, BUT THIS RELEASE CAME OUT ON A NEWER LABEL ON THE SCENE, STAY GOLD RECORDS. LCA WAS ONLY THE SECOND BAND ON THE LABEL, BEHIND JERSEY. HOW HAS THE EXPERIENCE BEEN WORKING WITH THE LABEL?

Working with Dave and Stay Gold has been awesome. They seriously believe in LCA. We all work amazing together, and the kicker is they listen to us and want to help execute our ideas; it's the ideal label for LCA right now. We got to put together our dream team of people we wanted to work with on Broken World. From publicist to indie distro, Stay Gold backed our ideas 100%, not to mention threw in their

excellent ideas too. It's amazing to work with people that all have the same goal and have various ideas; it's been a win-win situation. Kids, send them your fucking demos!!!!

WHAT WAS IT THAT MADE YOU BELIEVE THAT STAY GOLD WOULD BE A BETTER FIT FOR THE BAND THAN NITRO?

Don't get me wrong, we still love the people over at Nitro, we're still very good friends with them but we couldn't just hop in the van to go talk to them when a matter came up, or they couldn't just hop in their cars to come see us play an all ages show down the street on any given Sunday. They were across the fucking country, nowhere near where we were. Stay Gold loved our demos and really had amazing ideas that fit this band perfectly. We knew when we met Dave it was going to be with Stay Gold, and when we met other labels he sat right back and was totally cool with it and wanted the best for LCA. What more could we ask?

HOW MUCH INPUT DO YOU AS A BAND HAVE WITH THE LABEL? WHAT TYPE OF RELATIONSHIP TO YOU HAVE WITH DAVE STAY GOLD?

Dave has become not only one of the band's closest friends, but also personally one of mine too. That's the way he is, a fucking straight up dude's dude. We have soooo much input involved with Stay Gold that it's retarded, seriously. He takes our ideas and runs with them, he seriously is the ideal label president. The man fights in the name of LCA everyday, therefore I owe him my life.

SO THE VAST MAJORITY OF THE PAST YEAR FOR LCA HAS BEEN SPENT OUT ON THE ROAD. DO YOU HAVE A COUNT OF HOW MANY SHOWS OR HOW MANY CITIES LCA HAS ALREADY PLAYED IN IN 2005?

That's a good question. We're actually heading home right now for the first time in ages. We've been out since February, had a 2 weeks off. My answer...a whole fucking shitload! Really I have no idea; we have been playing some of the cities we started out with on the CATCH 22 tour, then the TIGER ARMY tour, and even the SOCIAL D tour, about 3 times each. So as far as how many cities we've played I really have no idea. Ask me something about how many bags of weed did I buy I'd have your answer in a flash - 39.

SEEING AS HOW YOU'VE PLAYED THE SAME CITY MULTIPLE TIMES IN A LOT OF CASES, WHAT HAVE BEEN SOME OF YOUR FAVORITE PLACES TO PLAY, OR PLACES YOU'VE SEEN THE RESPONSE IMPROVE WITH EACH VISIT?

Honestly looking back, we're on the SUICIDE MACHINES US tour right now and it's hit many of the places our previous tours have hit, and in every city we've seen the LCA's people grow and grow - it's amazing. I love playing Denver, it's always a drunken mess of a time there- don't forget Ft. Collins too! All over California has been amazing to us, SoCal, NorCal, the Bay Area, all excellent places to play and fun as fuck to hang out in. Florida was also just rad to us. Wait, Texas! Texas is the shit! Matt, please god make me stop, I'll go on all fucking day. One more, of course... MASSSACHUSETTS! Fall River, Boston, Kingston, Hanover, Plymouth, Stoughton, Cambridge, North Shore... tear drops on my laptop.

SO THROUGH ALL OF THESE SHOWS ALL OVER THE COUNTRY, YOU'VE MANAGED TO PLAY AT HOME ONLY A FEW TIMES. HOW IMPORTANT IS IT TO YOU GUYS TO MAKE SURE YOU PLAY BOSTON FAIRLY REGULARLY, AND HOW HARD IS IT TO FIT THOSE SHOWS INTO YOUR SCHEDULE?

As of a month ago it was next to impossible to get our asses back home, we got to fly in for one show and leave in a matter of 18 hrs, but it in no way was what we wanted to do, we just had to. We do, however, have a bunch of Boston area shows lined up before we take off on the DROPKICK MURPHYS Boston Invasion Tour, so we are fucking beyond pumped. WE CAN NOT WAIT TO PLAY HOME!!!!

YOU JUST TOUCHED UPON THIS - BUT AS IF YOU HAVEN'T ALREADY TOURED ENOUGH, YOU WILL BE HEADING OUT ON THE BOSTON INVASION TOUR IN THE FALL, WITH DROPKICK MURPHYS, GANG GREEN, AND DARKBUSTER. BEING A BOSTON BAND, WHAT DOES THIS TOUR MEAN TO YOU?

I remember seeing the BOSSTONES' "Boston on the Road Tour", and it being

"IF THE BAND COULD PAY MY PHONE AND CREDIT CARD BILLS OFF, I PROMISE I'LL NEVER ASK ANYTHING FROM IT EVER AGAIN."

fucking amazing. For LCA to be apart of DKM's version I can not explain in words how stoked we are. We're going to be able to bring our fucking hometown vibe to every city we hit - how rad is that? Will we live to make it to the end? I can't answer that. Let me just tell you my bags are packed with some clothes, my daily pills, my beer bong, and a cooler for the EMT's to put my liver in when they try to revive me, and that's only for the first night!

THE TOUR BRINGS TOGETHER THREE GENERATIONS OF PUNK ROCK, WITH GANG GREEN REPRESENTING THE OLD GUYS, DARKBUSTER AND DROPKICKS PUSHING THE 1990S SCENE, AND YOU GUYS BEING THE NEW GUYS ON THE BLOCK, SO TO SPEAK, YET ALL THE MUSIC SHARES THE SAME INTENSITY THAT REPRESENTS BOSTON PUNK. HOW COHESIVE OF A BILL IS THIS, AND WHAT ARE YOU MOST LOOKING FORWARD TO?

I can't wait for the rest of the country to see DARKBUSTER, they've been our hidden gem for so long I think it's time we share them with the rest of the US. I can seriously only imagine how insane it's going to be hanging out with everyone like its home, I can not wait!

IS IT SAFE TO SAY THAT THIS IS PRETTY MUCH THE BEST TOUR YOU COULD EVER ENVISION?

Safe to say? Motherfucker, that is what I'm sayin'!

DO YOU HAVE ANY PLANS AT THIS TIME FOR ANY OVERSEAS TOURS IN SUPPORT OF THE ALBUM?

We're aiming to head over seas in early 2006. We could have gone this year but we're way more focused on touring the US.

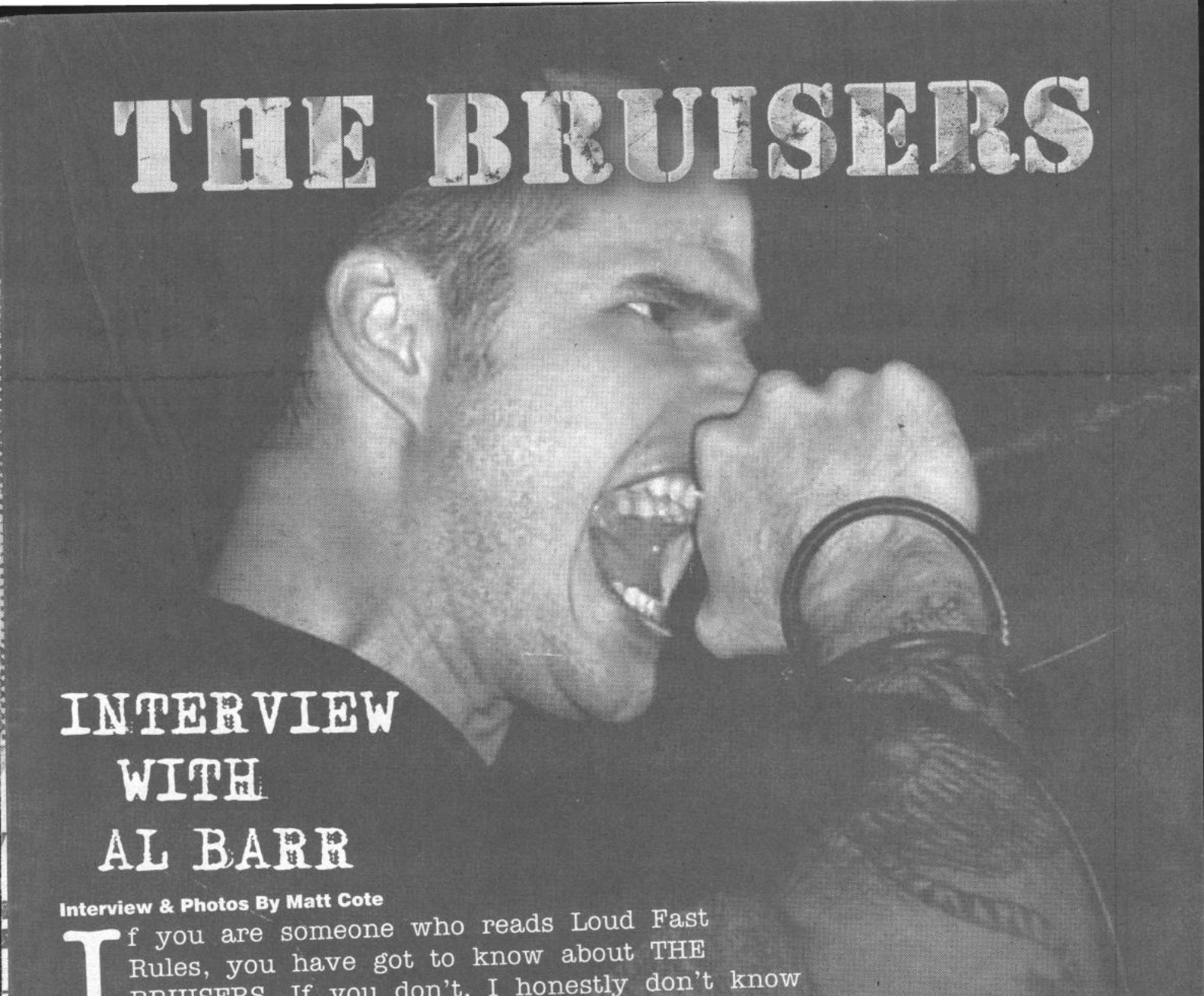
AS FAR AS RECORDING GOES, DO YOU GUYS HAVE ANYTHING IN THE WORKS AT ALL, OR IS IT STILL TOO SOON AFTER THE RELEASE OF THE LP TO BE LOOKING AHEAD TO ANYTHING ELSE?

We've got so many fucking songs! We still have songs that we recorded that we wanted to wait to put out on record 3. Duggan has been a writing machine since Broken World was recorded, he's got at least 30 new songs already. While we're home from the SUICIDE MACHINES, tour we're going to demo new songs and start making them come to life, maybe even play a couple new ones live.

SO 2005 HAS BEEN A GREAT YEAR FOR LCA THUS FAR, AND SHOULD ONLY GET BETTER NOW THAT YOU'LL BE HEADING OUT ON THE ROAD WITH ALL OF YOUR FRIENDS IN THE BOSTON INVASION TOUR. IN THE FUTURE, WHAT CAN POSSIBLY HAPPEN TO TOP THIS YEAR FOR THE BAND?

If the band could pay my phone and credit card bills off, I promise I'll never ask anything from it ever again. ✪

THE BRUISERS



INTERVIEW WITH AL BARR

Interview & Photos By Matt Cote

If you are someone who reads Loud Fast Rules, you have got to know about THE BRUISERS. If you don't, I honestly don't know why the fuck you are reading this magazine. THE BRUISERS were a groundbreaking band, forming in New Hampshire all the way back in 1988, the ruled the Street Punk and Oi! scene of New England, and most of the world, for that matter.

Playing a style that at the time wasn't heard out of hardly any bands in the United States, they've gone on to influence just about all of your favorite bands today. You can go so far as to say that without the likes of THE BRUISERS and the select few others, you wouldn't have bands such as THE DUCKY BOYS, PRESSURE POINT, and THE BRIGGS. While touring Europe and the United States throughout their career, they managed to garner a solid following. However, when vocalist and sole remaining original member Al Barr decided to disband the group in 1998 to join his current band, THE DROPKICK MURPHYS, the name of THE BRUISERS would begin to spread to many of those outside of the Oi! scene for the first time, thanks to the MURPHYS ability to draw in quite a diverse crowd. So here we are, nearly ten years after the demise of the legendary band, and back together again for the first time are THE BRUISERS, playing a one-off reunion show in Boston. With a crowd of more than 500 people, probably the largest club crowd to ever see THE BRUISERS play, it's obvious that the band, the style, and the sound are still relevant and respected within the punk rock scene. Those who were lucky enough to attend saw something that we will most likely never see again, and walked away knowing they saw punk rock history performed live in front of them.

So how did the idea of the reunion come about? Was everyone for the idea, or did it take some convincing to get everyone on board?

It was the kind of thing where we had all kept in touch over the years and for the last couple of years, those guys have gotten the yen for playing, and I've released like three BRUISERS things since the band broke up. Jeff Morris and I, and it's just, you know – we just feel like it's the kind of thing where it's been about 8 years since we played together

as a band, and we're not a band anymore, but we thought it would just be a good time to do it. And everyone was for doing it, and they've been practicing on their own since I've been off on tour, and we just thought 'what the hell, let's give it a shot.' And if it sucks, it sucks, but hey, we're doing it, so whatever.

Did you expect the interest level in the reunion to be as high as it has been?

Not at all. I had no expectation whatsoever, which is the best way to be because then you're not disappointed. You know, it was crazy - we've pre-sold 500 tickets for this show, so we're very excited about that.

How did you choose the bands that were going to play with you?

Well I owe THE CASUALTIES money and one of them Don Corleone favors, so I had to have them come play. THE DUCKY BOYS are one of the only bands - well, THE CASUALTIES existed back then but we never played with them because we never got our asses down to New York enough - but THE DUCKY BOYS, we wanted them on the bill because they were the only band that's together still that actually played with us. TOMMY AND THE TERRORS are an up-and-coming band and they're great guys, and I want to support up-and-coming bands. THE CASUALTIES are great guys, I've befriended them touring with DROPKICK, and I just thought it would be a great way to bring in the punk and skin element. And plus if it really shitpans, THE CASUALTIES will bring in the kids, so there you go. If nobody comes for THE BRUISERS, at least they'll come for THE CASUALTIES! No, that's a joke - they're a great band.

Which songs have been the most fun playing again, or which songs still mean the most to you as a band?

Well 'Till the End probably still means the most, in terms of poignant message or whatever. But all the songs - it's funny, just going over the songs in practice and trying to re-learn the lyrics in my head and stuff, it's funny - it brings you back to a time in your life. I started THE BRUISERS 17 years ago, it's been 17 years...and 8 years since we played. It's just crazy; it's kind of like going through an old photo album that you've lost, you know what I mean? And every picture is a jewel, but for different reasons. I really think the stuff off of Cruisin' is great. I just like to play everything, but especially the stuff off of Cruisin' for a Brusin'.

How hard was it to get the songs back together and played right, and how many practices did it take for you guys to feel comfortable with the songs?

Umm, well they've been practicing for a while. I came back from Europe and we pretty much just had five or six practices before the show with me, so it was kind of like sink or swim. We were just kind of like 'we're doing this as is.' We've got it to the point where we think it's alright, and it should be good. We're all a little rusty, you know - but I think that kind of brings a little more realness to the whole thing. This is what it was, you know?

So after getting back together and playing again, has there been any talk about possible other reunions or new recordings, or is this one show good enough for everyone?

Yeah it's definitely good enough to get together for this one night. We're not talking about recording anything new, we're just psyched to play together tonight. That's not to say that I won't ever do music with those guys again, it just won't be under the moniker of THE BRUISERS probably. This is just nostalgia, and it's nice to be able to get back together and revisit your youth.

So the history of THE BRUISERS is one of the most confusing in the history of punk rock, with more lineup changes than probably almost any other band... INCLUDING THE EAGLES, HAHA!

...How many total members have there been in the band?

Al and Jeff, NYC 1989

I want to say, and I may be wrong...but I want to say there were 15 different guys and 17 different lineup changes. So that means guys that went away came back.

Despite this constant rotation of members and with people coming and going from the band, you guys always managed to keep the style and sound that has typified THE BRUISERS to this day. What was it that kept that style and sound in tact?

ME! Hahaha, no, just kidding. It's just an attitude. More or less and attitude. Everyone who played in THE BRUISERS and who did time in THE BRUISERS more or less knew... You know what I mean? They knew what we were doing as a band, the sound, and what we were after, so I think everyone who came to the table brought what they brought with that in mind.

So starting out in 1988, I doubt you could even imagine playing together nearly 20 years later and having it be such a highly anticipated night as it is tonight. What does this mean to everyone to be able to play together again and have it be such a big deal to these kids, some of who were probably only babies when this band began?

Well that's exactly right. We've pre-sold 500 tickets for this show tonight, and that's completely unprecedented for us. We've never pre-sold tickets before, you know? I mean, we'd play The Elvis Room and sell it out, and we'd play Boston and do alright. We'd play with other bands, but we were never a band that would fill rooms alone typically. So to be doing what we're doing tonight, I was just hoping for a good turnout and so far it's looking alright.

What do you think it is that keeps the name of THE BRUISERS and interest in the band alive today?

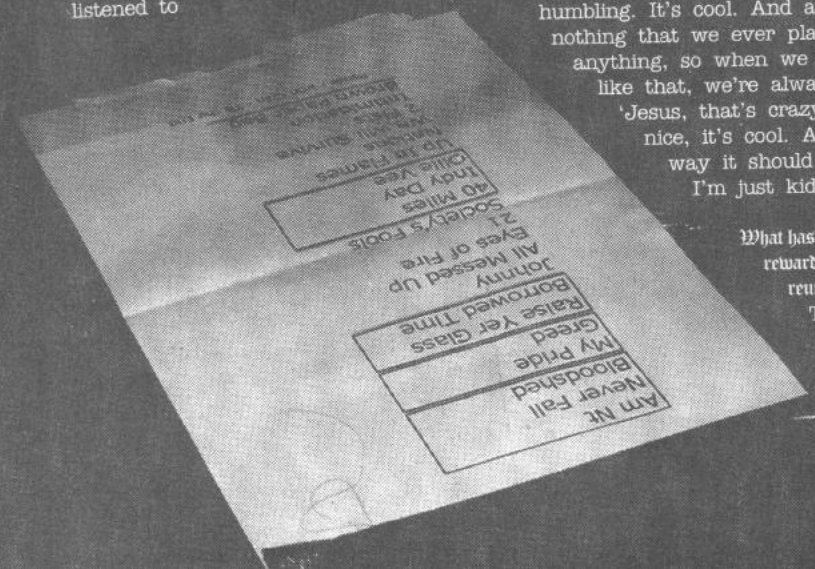
Crazy, obsessed people. No, I don't know. The kid that may have listened to us... well the person who listened to us back in the day. If they listened to us back in the day they're not kids anymore. But I think it's just like anything else, you get into a certain kind of music, and you stick with the stuff that you like. At least that's my impression as a music fan myself. The bands I listened to 20 years ago, I still listen to with the same ear and love that I listened to them before, so I think there's a little bit of that. And I think there are also people that, like when I was a kid, there was all these English bands that you didn't really ever get a chance to see because they didn't come over here, but you discovered them, and it was kind of just being able to get in touch with history, you know? I mean, I never thought of it this way, but we're one of the bands in America who you can think of as a corner stone of this music, if you will. You know, we were formed in 1988 and at the time, I can't think of too many other bands in America who were playing our style of music with the exception of THE ANTI-HEROS. You know, there were plenty of other bands, but I mean as far as bands who were noteworthy and making some noise, there weren't many outside of THE ANTI-HEROS.

It's hard to find any band out there today playing Oi! who doesn't list THE BRUISERS as one of their influences. What does it mean to you guys to be looked upon as influences for the musicians of today?

I think it's...I mean, it's a huge honor. To be held up in that esteem, it's humbling. It's cool. And again, it's nothing that we ever planned out or anything, so when we hear something like that, we're always just like 'Jesus, that's crazy!' But no, it's nice, it's cool. And that's the way it should fucking be! No, I'm just kidding...

What has been the most rewarding part of the whole reunion show process?

The hand jobs that I used to get from those guys, I just missed them sooo much. It's just been like one big huge circle jerk. Once again, lost of humor! No, it's just, I think just being on stage again with Jeff Morris and Danny Connors, guys that I played with for so long...Danny did 9 of the 10 years with THE BRUISERS, and Jeff did 8 of the 10 years with THE BRUISERS, it's really cool to be on stage with them, but also Scott Vierra, who did the last incarnation of THE BRUISERS, the Still Standing Up and Molotov years. I've known Scotty for years - he was in a band called THE SYSTEM and he was in INLINE, so I mean, there's a lot of history there, and it's just great to be on stage with these guys. And Mike, the bass player, he wasn't ever a BRUISER before, he's just a great guy and he really stepped up to the plate for this whole thing. As long as people understand that nobody was excluded from this, everyone had their chances. Ritchie, he's out there tonight, he'll be watching from the audience by choice because he was working a job this summer and he couldn't be around to practice, but he's out there supporting us and supporting the thing, so that's cool. And last, I have to say that our thoughts are going to be with the Weimer family tonight, and with Ricky, who died in '96, and I think that's going to be something that I'm going to be thinking about. I think about it a lot. That kind of puts it all in perspective. I think shit, here we are, it's 2005, and it's crazy to think that it's coming up on 10 years that he's not been with us anymore. It's crazy to think that that much time has gone by. But anyway, to end things on a happy note, we're very psyched to be doing this, and I feel very blessed that people still give a shit. ✪



DISCHORD records

"It wasn't until I saw Minor Threat open for the Damned at the Ontario Theater and completely blow them off the stage did I realize the power of what was going on. That show featured audience members pulling all of the security men off the stage and into the crowd and then running them out of the venue, and ended with a riot - after they returned with friends and baseball bats." -Alec Boergeois
(ex-Severin, The Capitol City Dusters, and long time Dischord employee)

By Nick Shea

Just over the Potomac River, mere miles away from a Reagan-controlled White House, a few friends were moving into a green two-story house in the DC suburb of Arlington, Virginia. It was old and the paint was peeling, a weary soldier of harsh winters and humid summers, yet its newest occupants were anything but. They dubbed it "Dischord House." The name stuck.

This is where a bunch of young, idealistic, and seemingly delusional punks attempted to make their mark on the world through music. They succeeded beyond any reasonable expectation.

There must've been something in that humid DC air, lurking in the tension of an over-filled basement show where the kid with the shaved head who didn't do drugs was smashed against the guy with the mohawk that was stoned off his ass. Their differences were moot, and most likely they were friends - if not by choice than out of necessity. "We were very protective of each other and our small scene... you have to remember, this was a time when you could get beaten down by a group of military dudes, high school football players, or local rednecks for simply walking down the street and having short hair - not to mention being punk rock," recalls long time Dischord employee Alec Boergeois. "So we were very protective of each other and our small scene, we had a sense of purpose, we took ourselves seriously - perhaps too much so - and had no time for teeny boppers or frat boys out for a thrill ride."

Among these punks in the fledgling DC scene were two high schoolers: a curly haired kid who played bass and a too-skinny kid who played drums for a band called "The Teen Idles." The band toured only once across the country, complete with a roadie, by Greyhound bus - just to play two shows in California. After the band broke up, they used the band's savings of $600 to record the 7" Minor Disturbance EP. The bassist and the drummer decided to use that release to start a record label - thus throwing the proverbial shit at the fan of destiny. The curly haired bass player was Ian Mackaye, the drummer Jeff Nelson, and the roadie? None other then Henry Rollins.

Dischord's first office was Mackaye's bedroom, and the label's early mailing address was that of his parents. It's hard to grasp now exactly how humble Dischord was at its beginning. When Minor Threat and Youth Brigade attempted to cross the country on tour, they faced problems that now seem almost laughable. The tour came to a halt because the van they were using belonged to Tommy Clinton's (of Youth Brigade) parents - and they wanted it back. They never made it past the Midwest.

Mackaye and Nelson soon moved the label and themselves into the now legendary Dischord house. From it came a flurry of releases, almost all of them were punk with a message, whether it regarded politics or lifestyle - from State Of Alert's "Public Defender" to Minor Threat's "Straight Edge" to Iron Cross' "Live for Now." It's worth not-

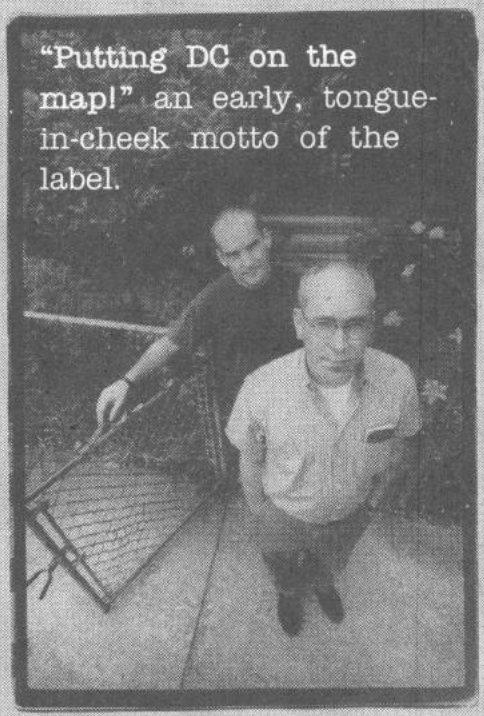
ing they were not singing songs about girls.

It wasn't long before Mackaye's band, Minor Threat, would finally start to get national attention in the underground scene - attention that made it very hard for the tiny label to keep up with, and came to a head when the band released its discography post-humorously.

"When the Minor Threat album came out and the label couldn't repress them quickly enough to meet demand," said Boergeois. "We didn't have credit with the manufacturers and distributors only paid on 90 day terms. This is when John Loder, from Southern Studios in the UK, offered to help. He had worked with Crass and had developed a strong distribution company in the UK which sent records all over Europe. He had good deals - i.e. credit - with manufacturers in Europe and offered to manufacture and distribute the Minor Threat records in Europe. This arrangement worked out so well that he eventually took on the entire label and later opened an office in Chicago to do the same in the states."

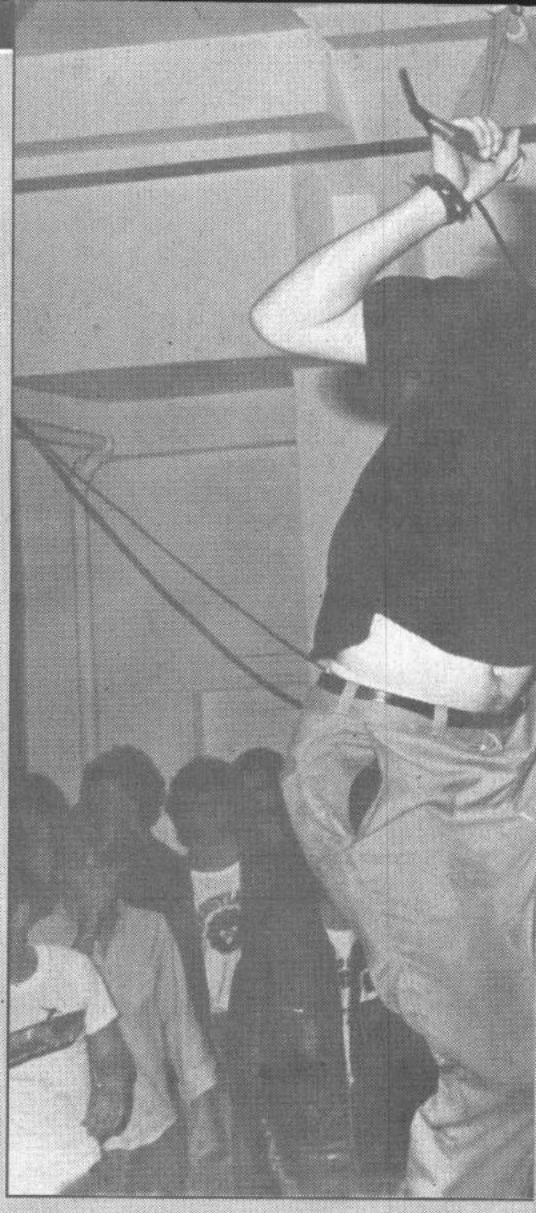
The label always seemed to be lucky in finding good contacts. Skip Groff, a DJ who ran a local record store and a small label, gave advice to Mackaye and Nelson. He also put them in touch with Don Zientara of Inner Ear Studios - which in the early 80's was no more than an 8-track in his house. To isolate the vocals, Zientara sometimes had the vocalist recording outside. One can imagine the bizarre sight the neighbors were treated to - a young Ian Mackaye or Henry Rollins shouting vocals at apparently nothing while wearing headphones in an otherwise normal backyard.

The Summer of 1985 (known now as Revolutionary Summer) marked a noticeable shift of the sound that was typical of the label. Bands no longer depended on the heavy energy of punk music, and the change is most notable in Rites of Spring's self-titled album. Dischord ceased to become just a "punk" label, but stuck with the simple formula still used today. They simply documented music they liked.



"Putting DC on the map!" an early, tongue-in-cheek motto of the label.

"The first punk show I ever saw was Jawbox and Shudder to Think. I loved their music but had never got my ass to a DC punk show. It was incredible. It was one of Jawbox's first shows with the second guitarist and Shudder was about to make Funeral at the Movies. I couldn't believe how accessible everyone was and it was in this beautiful big church in Adams Morgan. It was a seminal event in my life." -Travis Morrison
(ex-Dismemberment Plan, solo-artist, and long time DC resident)



In the post-Revolutionary Summer era, many bands had adopted more approachable sounds, and by the early 90's the music had evolved considerably. As this was happening in DC, Seattle "grunge" rock was becoming a mainstream hit. Corporate labels now wanted bands with their own sound, and a once ignored Dischord became a priority. In the post-Nirvana America, the music industry took a hard look at the label and saw something neither Mackaye nor Nelson ever did; dollar signs. Both Jawbox and Shudder to Think ended up signing to majors. Says Boergeois:

"In the early 90s when punk became the flavor of the week and the major labels became interested in finding the next Nirvana. The music 'industry' which up until then never paid us much attention and vice versa, all of a sudden started paying us and our bands a lot of attention...all of our bands saw a dramatic increase in sales as underground music suddenly broke into the mainstream like a tidal wave. Unlike many of our peers we didn't change much at the label and when the wave receded leaving many small labels and bands in ruins we came out stronger than ever having used the increased awareness to solidify our direct distribution to mom and pop stores."

Combined with fans of Mackaye's prior bands and word of mouth, Fugazi, came to the forefront of the label. Major's doggedly attempted to recruit Fugazi - even offering to buy Dischord out. They were refused. The band became an instant legend for its creative musicianship, energetic shows, and intelligent lyrics. They never charged more than $7 for a show.

"Dischord has adhered to the same basic mission since the beginning—putting good music for a fair price in an ethical way in listeners' hands, but has been open-minded enough to adapt to changes in they way that mission can be accomplished."
-Kim Coletta
(ex-Jawbox, former Dischord employee, and owner of Desoto Records)

Twenty-five years and over 100 releases later, the label has still never signed a contract, and never feuded with a band. The arguments at Dischord? Jeff Nelson and Ian Mackaye have reportedly had spats over CD prices. While Mackaye wants CD's cheap, Nelson suggests the prices go up a little on a few releases. The reason? To increase royalties for the bands so they have more money to function. Says Coletta, "I think what's always in the Dischord office is a spirit of camaraderie and the sense that you're all working towards a shared goal. My days at Dischord were sometimes mellow, sometimes crazy - like during a Fugazi release - often silly and fun and only occasionally stressful!"

Not only have Dischord's bands had a tremendous influence on music - so have their business ethics. Many independent labels, inspired by the label, are adopting no contract pro-artist policies. In fact, Dischord's impact is so immense, even assholes are taking note. The international corporation Nike saw Dischord's credibility and decided to use it as a marketing ploy. Nike recently sponsored a skateboarding tour which they billed "Major Threat." They blatantly copied the cover of Minor Threat's Discography which features a picture of Mackaye with his hands in his lap (that ironically, appears to be in frustration). Nike hired a Mackaye look-a-

like to pose in the same position, over a similar background. The only difference was the worn out boots in the original are replaced with a brand new pair of Nike's. The company also stole the trademark font of Minor Threat's logo. Although Nike has proven itself a "Major Threat" to ethical labor practice, the failed attempt to buy credibility backfired. It was railed by skateboarders and music fans alike and Nike was forced to apologize. In a response to an inquiry by punknews.org, Nike claimed they "admired" the label. It's a shame they don't admire Dischord enough to imitate something else besides their creativity. All Dischord employees have insurance, and the label has never hired children.

On the future of Dischord, Boergeois is cautious. "That generation has passed and the jury is out on whether or not we are able to connect with the next generation of bands. This label is a living thing and all living things will die. That's life. The final turning point will be the future of physical recorded music itself. The jury is also out on whether or not digital distribution will replace the physical medium and how that will affect what we do." Coletta remembered a simpler time, "I'm nostalgic for the days when just a few of us worked in the actual house that Ian lived in. Things were much simpler in the pre-computer age. I remember doing radio promotion which consisted of about 10 college stations we thought were cool. We had their addresses on index cards and when a new release came out you just sent them the record."

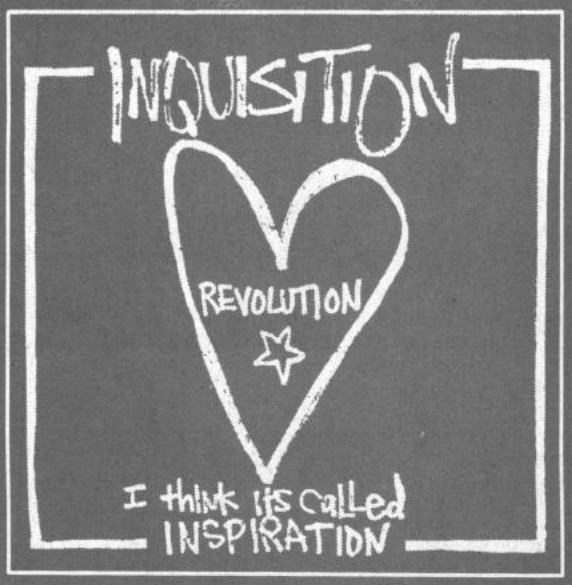
For now, the label remains very much alive. A new generation of bands like Faraquet, Q and Not U,

The Capitol City Dusters, and El Guapo, as well as Mackaye's most recent project, The Evens, continue to call Dischord home. The label also operates Dischord Direct, a way for smaller labels to distribute through it.

In a booklet enclosed with the box set 20 Years of Dischord (the main reference for this piece), Henry Rollins seemed to sum up Dischord best: "Music over marketing, content over profit, ethic over strategy." The booklet's front cover shows Mackaye and Nelson in the early days, operating in a messy office presumably at the Dischord house, both with defiant scowls on their faces. On the back cover it shows them 20 years later. They are obviously older and the office is a little more organized - but there is one major difference - now they have smiles on their faces. It's no wonder why.

As I finished this piece, my phone rang and I was greeted by the voice of an old friend. I told him that I was busy finishing up my on a piece about Dischord, and expressed frustration at the fact that Mackaye had been so accommodating - even providing me with his personal phone number, and yet by accident of destiny was never there when I called. The casual music fan replied, "Ian Mackaye...isn't he like the only guy ever that didn't ever sellout? Like ever?"

Also, John Loder, the man who helped Dischord introduce their music to so many listeners, died. It was a brain tumor. According to statement made by his daughter, his last word was "blins." "Blins" is a "made-up family word that is an expression of happiness, satisfaction and either com-



INQUISITION

"Revolution... I think its called Inspiration"

(featuring members of Strike Anywhere, Ann Beretta, and River City High)

A band like Inquisition made a dent in the underground punk community in their heyday, when they should have been a full blown car crash. *-Tim Barry (AVAIL)*

Very few things will leave as lasting an impression on me as the first chord of the first song I heard by them. *-Jason Black (HOT WATER MUSIC)*

Inquisition had it all, the energy, the desperation, political lyrics, it was all there and it got me so psyched. *-Tim (ENSIGN)*

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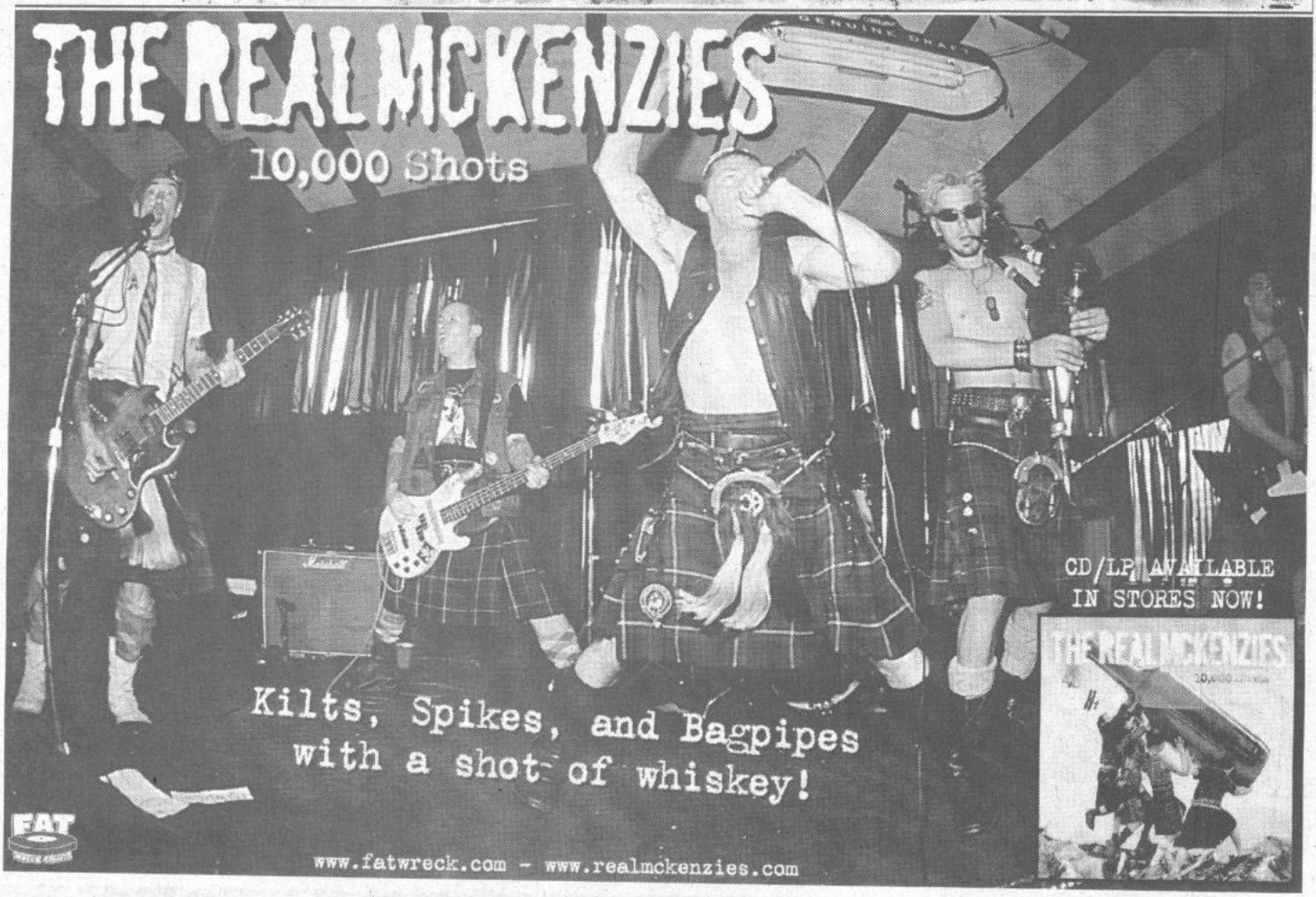

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G.B.H.

INTERVIEW WITH COLIN ABERHALL

By Ray Van Horn, Jr.

Though they might not roar immediately to one's mind in the same fashion as the Sex Pistols, The Ramones or The Clash when you generalize punk, GBH, if you're a real student of the genre, ought to roll off your tongues in due time thereafter. Their arrival in the British hardcore scene, along with other eighties UK legends like Discharge, The Exploited and Broken Bones, helped formulate a rawer, angrier update to the original punk scene that seemed on its last wobbly legs. City Baby Attacked by Rats stands as one of the seminal hardcore releases for the ages, and as punk and hardcore have experienced revivalism in the new millennium, the continuous presence of bands like GBH, who've quietly slugged it out in the trenches for over 25 years, validates the return of the form. I sat with vocalist Colin Aberhall prior to a wild and raucous performance that concentrated heavily on GBH's earlier years, as if giving its audience in attendance—with well over half below the age of 20—an encapsulation of what the hardcore scene looked and sounded like in, say, 1984 or '85.

Obviously Discharge helped get GBH rolling in the early eighties. Describe the scene as you remember it then in the post-punk, pre-hardcore arena that you guys stepped in. Were there are any thoughts to improve upon the existing foundations laid by The Damned, Ramones, the Pistols or Buzzcocks?

Yeah, we were all into bands like them. We didn't know much about how to be in a band, so every day you'd learn something new. You'd have to do sound checks. We were told, "You should get a logo." What's a logo, you know? So every day was like a new discovery, and it was good. It was the golden age of innocence. You know, you don't know much so every day you learn.

In the early club days, what was on your minds? Was it intimidating starting out in a scene where the future of punk

was probably suspect?
Yeah, we couldn't believe how successful we'd gotten so quickly! Back then there weren't many punk venues bands could play. So we'd turn up at sound check, go to the nearest pub and then we'd come back to the gig because we'd come into the second wave of punk. There wasn't a lot of difference between the band and the audience. They looked the same, dressed the same, so we'd be going to clubs we were playing and they'd be asking us for money to come in! We were like, "Hey, we're in the band!" They'd be like, "No, you're not in the band!" So a couple of times we actually had to pay to get into our own gigs!

You had to validate your own credentials!
(laughs) Right!

When you found out there was a hard rock band in London also known as GBH, obviously it prompted you to go by Charged GBH to differentiate yourselves...
Yeah.

This lasted until 1984 when you dropped "Charged" from your name. I mean, damn, what were the odds there was another GBH?
Apparently there were two that we've found out about since. One was a heavy metal band from London and the other was a band from Gloucester in England as well. I've never met any of them or heard any of their records. Whether they made any records or not, I don't know.

Was that a pain in the ass back then?
No, it looked kind of cool the way "Charged" showed over the letters.

You come up with GBH, and you'd figure there's all of these infinite possible anacronyms for bands back in the day and still two other bands came up with it too!
We didn't know about them at the time, but GBH is a police charge in England. It stands for "Grievous Bodily Harm," but it also has a kind of slang interpretation; if something's very loud, you say "That's GBH on my ears!" So that kind of fit for our type of music.

Right, that makes sense. I've always quietly thought of GBH as "droog punk," you know, as in related to A Clockwork Orange...
That's rubbish. I mean, the film's good, but...

Well no, I don't see you guys yourselves as nihilists, but the environment in some of GBH's lyrics reflects some nihilism and urban decay, if that makes my point in way.
Some songs, I guess, yeah.

Next thing, my heart goes out to the British public for what happened with the bombings in London...
Oh! Just awful... We had just arrived in America when that happened.
We live in Birmingham, but my wife works in London two, three times a week. So I woke up and had the TV on with no sound and wondered what was up with London. CNN, you get the news scroll at the bottom, and I read "Six bombs in London." I was like, "Fuck!" I phoned her up right away, and then in Birmingham there was a big bomb scare downtown. I know my daughter had gone to see a band at a venue there. I said, "Bloody hell," phoned home again, but they were okay.

That's messed up. I mean, to extend that thought, I'd say these recent events slowly encapsulates many of the fears brought up by punk and metal bands in the eighties, even for GBH with "Future Fugitives" and "Desperate Times..."
Yeah!

It's kind of like the things we were worried about then are slowly but surely coming true.
Mmm hmm. Back then everyone used to be worried about nuclear war and now that's out the window; I don't think anyone's contemplated...well, hopefully certain terrorists won't be planning to release a nuclear bomb, but I think it's more...after 9/11, which was fucking terrible...and I'm still in shock over it because I watched it live on TV because we've always liked America and we've got lots of friends there, and to watch as thousands of people died live on TV, no one could've predicted that.

Yeah, and I don't think that there's anyone...I mean, you've got a couple of sad sacks around here in the U.S. who say (regarding the London bombings) to just get over it and get on with life, but how easy is it to get over something like that, whether it's here or it's in the UK, or it's in Africa or wherever?
I can't imagine what it's like if you've lost a family member like that. It'd crush you, you know? But you have to get on with it and become as paranoid as other people, and the terrorists want that. I mean, I've got nothing against Muslim people, but if they want to kill me, then I've got a problem with them, which I think is only natural. I mean, I like to live and let live; if they want to do whatever they want to do, fair enough. But when it starts affecting innocent people, you've got to draw a line in the sand and say "no."

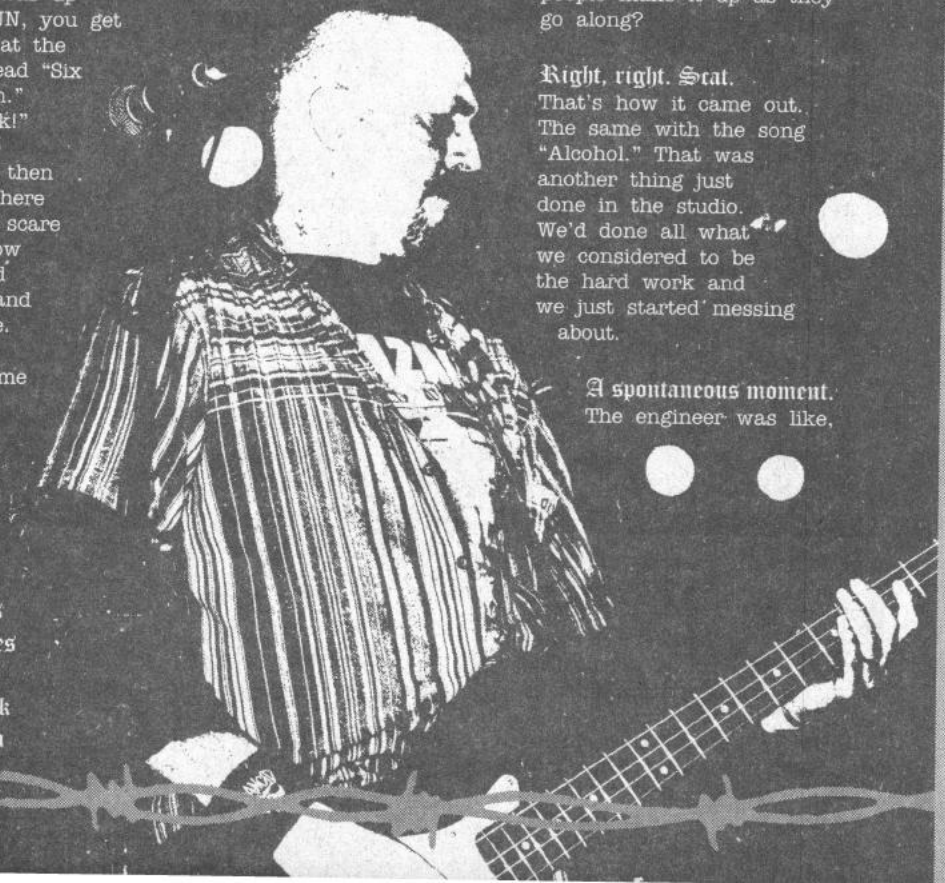
On a more cheerful note...
(laughs) Yes, please! I was going to start crying there!

(laughs) I'm going to go to "Bell End Bop." That had to have been quite a scene to prompt those crazy lyrics...
It's all made up!

Really?
Yeah, because we had this sort of riff for it, and at the last minute I didn't write any lyrics down, so I just sort of, what's the word, "scat," where the jazz people make it up as they go along?

Right, right. Scat.
That's how it came out. The same with the song "Alcohol." That was another thing just done in the studio. We'd done all what we considered to be the hard work and we just started messing about.

A spontaneous moment.
The engineer was like,



"I just recorded that!" We were like, "Recorded what? What we just played?"

(laughs) That's funny, and it's become a differentiating factor for the multiple versions of Leather, Bristles, Studs and Acne out there.
Yeah, yeah, and we still play it live, which is weird, because people yell out "Play 'Alcohol!'" None of us could remember doing it back then because it was an act of spontaneity in the studio, but since then we've learned to play it live, so we play it every night.

** Interview interrupted by my cell phone, which has a ring tone of The Ramones' "I Wanna Be Sedated."
The Ramones! Cool! I've got "London Calling" on mine!

Sweet! Now, I want to say after all these years, I've debated long and hard over whether City Baby's Revenge or Midnight Madness and Beyond is my favorite GBH album, and I think I've decided upon Midnight Madness. The title track itself takes the listener on GBH's road trip through 1986...
Actually, it's 1983. That was the first time we went to America and we were just like kiddies in a candy store, you know? We always loved America and never thought we'd actually come here, and two years after we formed we're actually in New York City and Midnight Madness was a crazy jerry store from the adverts and we're thinking, 'Shops are actually open at midnight!' because we're from England and we've got a Monday to Friday, 9-5 type of society, you know? For shops to be open after midnight... you know, we couldn't comprehend it! So most of the songs on that record are about our experiences in America, just discovering new things and new people.

New experiences in new corners.
Yeah, yeah, and new bands. It was all just sort of one big ride.

So what would you say was the most exciting part, New York, I guess?
Well, that was the first place we ever played in America, so yeah, I guess so. LA's very good as well.

It's all good wherever the road takes you.
Yep.

"Catch 23" probably carries over from the previous question, but I've always appreciated the song's irony. It's like a hearty fuck you to the business side of music, punk specifically.
Mmm hmm.

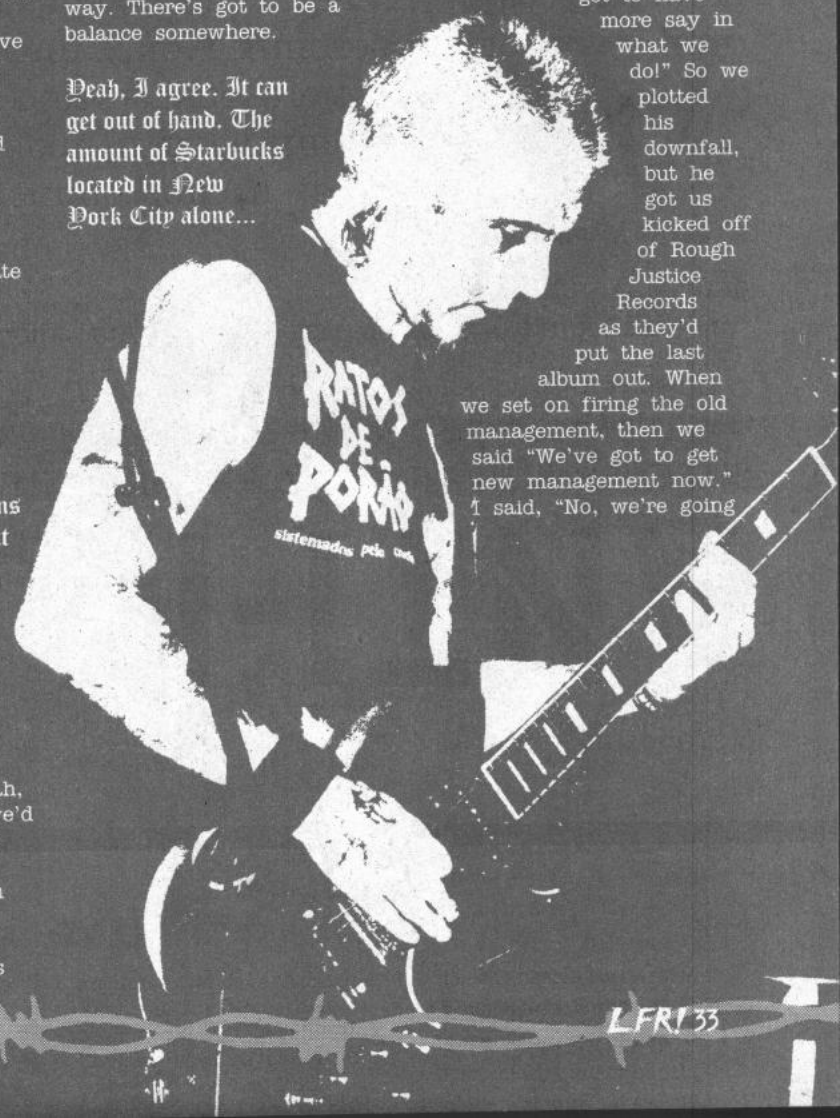
Do you feel that business has gutted the soul of punk?
Yeah, I did an interview ten minutes ago that asked the same question. A younger kid asked the same question, and I was saying that I think record companies have tainted it, whereas there's the DIY scene, you know, do it yourself, and then MTV and big, major record companies sign bands and build them up. To us, it's more honest (being a part of the DIY scene) than being connected to corporate America or corporate anywhere.

Cool. "Electricity Through Space" from No Need to Panic is another song that really fascinates me. First off, the station tuning sections before and after the song, but moreover, I hate American radio for its contrived corporate structuring. Yet, when I hear that song and the line "the only decent radio is in the USA..."
Compared to England, yeah, which at the time was...we'd be driving to gigs (in the US) and listening to the radio and there'd been an advert for our show on the radio and we were like, "Fucking shit, this is amazing! We love America!" Yeah, at the time there'd been no decent radio in England because everything's controlled by the BBC, basically. It's a lot better now. There's more variety and choice. There's Kerrang Magazine and Kerrang Radio as well. So there's a lot more choice now.

So looking back then, do you feel the song makes a comment on apathy in America, since we take so many things for granted here?
Yeah, yeah. What we were saying was that you're lucky you have so many things. In England back then, we had four TV channels, that was it. In America there was like, 60. You could stare all day! Just the vastness of choice! We were from closeted old England! But a lot has changed now. Now there's McDonald's and Starbucks everywhere, you know globalization, but then it goes too far the other way. There's got to be a balance somewhere.

Yeah, I agree. It can get out of hand. The amount of Starbucks located in New York City alone... it's like nearly every corner! Now, Punk Junkies, I think, is your angriest album to-date, which kind of offsets the whimsical spirit of the album's title. You guys were definitely letting go of some personal bullshit, considering how relaxed you sounded on the next album, Ha Ha.
Yeah.

Tell me where you guys were mentally during Punk Junkies.
We were just in the midst of...while we were recording it, we sacked our management, who we'd had for seven years or so, and we were recording it in the countryside in England. Basically, our manager had driven us out there and then left! We were stranded; we had no transport! We were staying in this little farmhouse, basically and we were like, "This has all got to change! We've got to have more say in what we do!" So we plotted his downfall, but he got us kicked off of Rough Justice Records as they'd put the last album out. When we set on firing the old management, then we said "We've got to get new management now." I said, "No, we're going

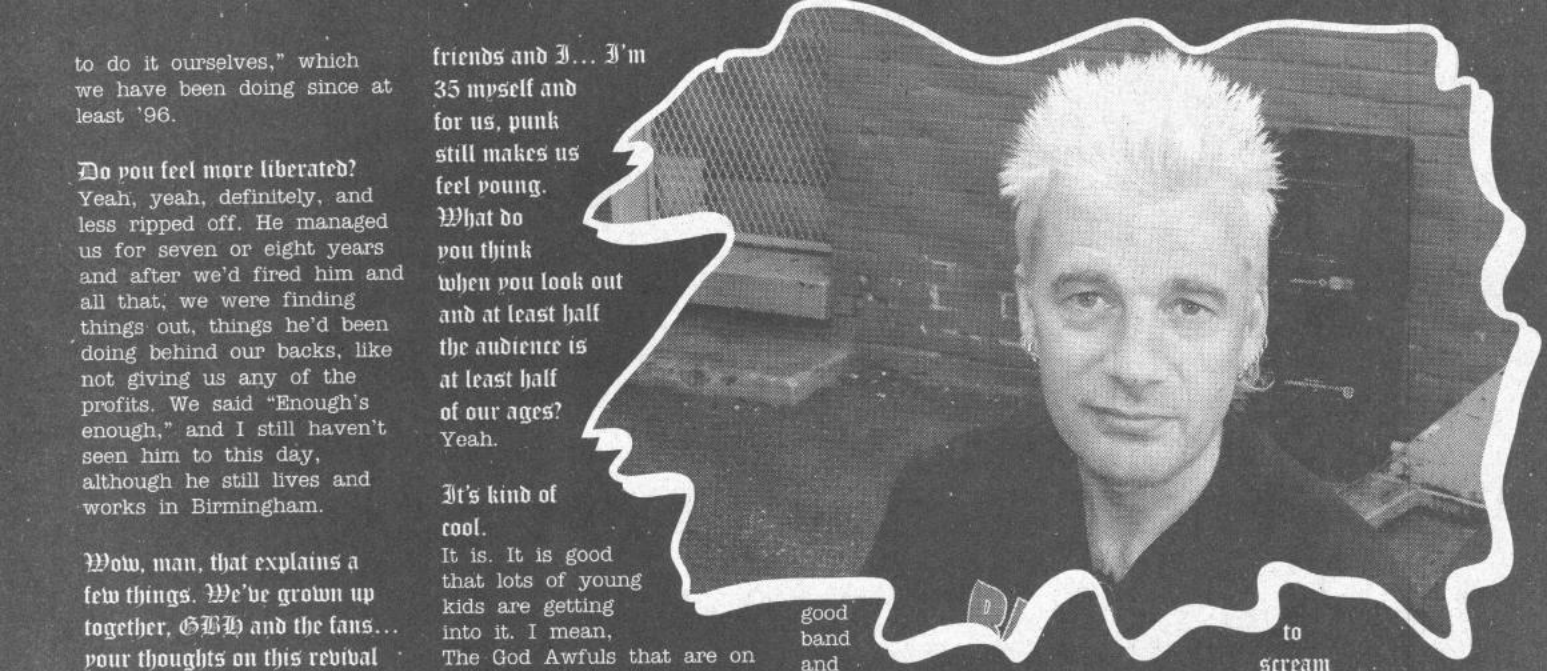


to do it ourselves," which we have been doing since at least '96.

Do you feel more liberated?
Yeah, yeah, definitely, and less ripped off. He managed us for seven or eight years and after we'd fired him and all that, we were finding things out, things he'd been doing behind our backs, like not giving us any of the profits. We said "Enough's enough," and I still haven't seen him to this day, although he still lives and works in Birmingham.

Wow, man, that explains a few things. We've grown up together, GBH and the fans... your thoughts on this revival scene? To me, it's beautiful that new generations are seeking it out. I mean, punk to my friends and I... I'm 35 myself and for us, punk still makes us feel young. What do you think when you look out and at least half the audience is at least half of our ages?
Yeah.

It's kind of cool.
It is. It is good that lots of young kids are getting into it. I mean, The God Awfuls that are on tour with us, they're all 25, 26 years old, but they're a really good band and good kids. They've got the right attitude.



Since you guys have kind of kept the same GBH ingredients and formula throughout the years, do you feel that because you have your core audience from the eighties and a newer, curious audience, that you're helping to keep the spirit of the punk alive at this point?
We just keep going. People that know us, know us. If they don't know us, they don't know us. We're not rocket scientists!

(laughs) You guys have given us memorable choruses over the years like "no remorse, screw the corpse" from "Necrophilia," or "my God, your God, whose God, there is no God" from "Prayer of a Realist," or even just the minimalist reprise song titles like "Maniac," "Slut" or "City Baby Attacked by Rats." After 25 years, do you still feel the same invigoration to scream bloody murder to these songs?
Yeah! It's an exorcism!

(laughs)
Especially if you've been stuck in a van for four or five hours a day! You can only sing them that way or you can't sing them. GBH is a car working in fifth gear.

A funny quote I read from a press release: "We're still sexy as we were 25 years ago..."
(laughs)

I'd say your wit hasn't changed! Has anything changed for GBH in your eyes?
Not really!

(laughs)
We just keep going. People put barriers in your way and you climb over them and just keep going.

Cool. Complete this sentence for me: "If someone asks me what GBH stands for one more time, I'm going to _____ _____!"
I'm going to buy a round!

(laughs) Great answer! I really appreciate your time, Colin!
No problem.

**Special thanks to Bob and Mark for their creative input on the drive to this interview. ✪

THE TROUBLE

INTERVIEW WITH GIBBY, VOCALS

By Matt Cote

They were here one day, gone the next. That's how it feels with THE TROUBLE. I was fortunate enough to grow up in the Boston area during the punk rock explosion of the mid-to-late 90s. Young bands were popping up each week and were taking the scene by storm, many of which have gone on to make lasting impressions within the national punk rock scene - THE UNSEEN, DUCKY BOYS, SHOWCASE SHOWDOWN, and a little-known band called THE DROPKICK MURPHYS were among the up-and-comers.

«««PULL QUOTE Gibby-" I've also heard that one of the shows I didn't show up to, Eric from BLOOD FOR BLOOD sang for me. I've heard that was our best show, hahaha." »»»

One band in particular stood apart from the rest. They played with a ferocious intensity, an in-your-face-don't-give-a-fuck attitude that you can't learn, you just have, and with such incredible energy that nobody at the show could help but be completely blown away each and every time they played. THE TROUBLE, for my money, was the best band in Boston. Taking early hardcore and blending in elements of Oi! and street punk, THE TROUBLE created a sound that was faster and harder than the rest. Throw in Gibby's screeching vocals that would hit you like shrapnel in the ears, and this band really had something going. Never leaving the local scene, THE TROUBLE seemed to finally get their break with the release of their debut LP on Mark Noah's (of the legendary ANTI-HEROS) GMM Records, a starting point for so many Boston punks. However, soon after it's release and before they could tour, THE TROUBLE called it quits. After once last incredible performance to a packed house that ended with the cops shutting the place down (such a fitting end for THE TROUBLE), that was it - nobody heard from the band again. The CD soon went out of print, the 7" were all sold out, and there was no mention of THE TROUBLE for quite some time. How could such an important part of our scene's history go down that way? Well, thanks to the local hardcore heroes at Bridge Nine records, that isn't the end of the story. They've re-released their LP, Nobody Laughs Anymore, for a new generation of kids to experience, and have more releases from THE TROUBLE in the works - namely a retrospective of all things they ever recorded. Now, with two reunion shows coming in the near future, THE TROUBLE are back. Even if just for two days in the fall, it will feel like 1998 again in Boston, with one of the most important and indelible bands to ever come from, and die in, Boston getting a chance to see the legacy they've

"If speaking to one another once a year (or less), hardly returning phone calls or emails, and pulling disappearing acts on one another is friendship -- then yeah, we're close as close can be."

created and experience the love and appreciation this scene has to offer.

SO IT'S BEEN ABOUT SIX YEARS SINCE THE LAST TROUBLE SHOW. WHAT HAS EVERYONE IN THE BAND BEEN UP TO SINCE THEN? ASIDE FROM SAM'S TIME IN THE EXPLOSION, EVERYONE ELSE SEEMS TO HAVE STAYED PRETTY LOW PROFILE.

GIBBY: After THE TROUBLE I spent time in school for design and internet shit, started www.makeoutclub.com, continued to play music and started DJing in Boston around the time I formed my current band PANIC. We released two EPs on Bridge 9 Records, toured a few times, and have been on hiatus until recently. We are recording again soon for a new EP on Reflections Records, and are planning on playing some shows in the USA and Europe in the springtime. I lived in NYC for a while, DJing and promoting parties, and for the latter part of my stay in NYC, was doing an all punk and hardcore party with my friend Mark Ryan, who sang in the late 80's / early 90's hardcore band SUPERTOUCH. That was a blast, lots of crazy nights... Just recently moved out to Los Angeles to take a design position working on a new online video game, which is super exciting for me having always been a video game geek. Mike Hendricks traveled the world and studied his ass off, was a teacher, and is now in Law School I believe. Makt disappeared into the shadows of New York City, where he still lives, along with Sam and Mike... Makt works a lot and plays in various bands around the city. Sam played with THE EXPLOSION for a long ass time.

HAS EVERYONE IN THE BAND MANAGED TO STAY FRIENDS?

GIBBY: Yes we are all still friends. Though we were at each others' throats - well, maybe they were all at mine - during the last days of THE TROUBLE, we have certainly managed to stay friends and stay in touch. Some of us more than others.

SAM: We are all still friends, even though some of us only see each other now and then.

WHAT BROUGHT ABOUT THE END OF THE TROUBLE BACK IN 1999?

SAM: I think we all wanted different things. I was all about doing a serious punk band and trying to reach some kind of "next level". Mike and Makt were into more sophisticated music and maybe weren't totally feeling the thrash/punk type thing anymore. Also I think we never really had our shit together in terms of practicing and such. We were young, basically.

GIBBY: I was a fucking mess. Plain and simple. I was drinking too much and super depressed and not showing up to shows and practice. We were fighting amongst ourselves, we were headed in different directions, we were hanging out with different crowds. In fact I remember the night before Sam and I had the conversation about pulling the plug and doing a last show at the Greek American Hall... We were all at some party and a fight broke out outside the place... I realized halfway through the fight that I was on a different side than one of the guys in my band was on when everyone chose sides and started shoving and swinging... I don't know... it was late and everyone was drunk but I remember that and thinking "what the fuck is happening?" All in all I wouldn't change a thing... we had our time and we spent it well. But we had all sort of grown apart in a short period of time, and it was obvious something had to give.

THE BAND NEVER REALLY MOVED OUT OF THE BOSTON AREA, ONLY PLAYING SHOWS LOCALLY AT A TIME WHEN BOSTON PUNK WAS BEING EMBRACED AND ENVIED BY KIDS ALL ACROSS THE COUNTRY. WHY WAS IT THAT A TOUR WAS NEVER REALIZED?

GIBBY: That's a funny question. Nobody really invited us to join them on tour, none of us knew how to book anything, the internet hadn't really happened yet and none of us really knew anyone that had connections. We were young and didn't really care, we had fun playing in Boston and never thought we were really good enough or anything to do something like that. I just don't think it crossed our minds. We loved Boston and Providence and New Hampshire and that was good enough for us! Ha ha ha!

SAM: If I remember, we didn't really have that kind of opportunity to tour. Plus some of us were in college, which was tough. Some of our friends in the Boston scene like Al Quint had friends who were digging the band and who were more national - Victory, Roadrunner - but we never got the call.

WITHIN BOSTON IN 1998, YOU WOULD HAVE BEEN HARD PRESSED TO FIND A MORE POPULAR PUNK ROCK BAND THAN THE TROUBLE, WHO WAS ON THE SAME LEVEL AS DROPKICK MURPHYS, THE DUCKY BOYS, AND THE UNSEEN. DO YOU GUYS STILL HEAR FROM KIDS ABOUT THOSE DAYS?

SAM: Well, when I was on tour with THE EXPLOSION I would meet kids who knew about THE TROUBLE and at least had heard the recordings, even if they hadn't seen us. Plus whenever I went to a nightclub or a bar in Boston I would run into kids who had been there all along and were there in '97 or 98.

GIBBY: I was at some party in NYC and some guy said, "Holy shit were you in THE TROUBLE?" I was taken off guard because I hadn't heard the words "THE TROUBLE" in years and it was this salty skinhead guy who had boots tattooed on him and some TROUBLE lyric on his leg and told me that all his crew had that same tattoo and that floored me. It amazes me how the music got outside of Boston from its small release and from our lack knowledge when it came to putting out music and touring and all that. But I'm really happy it did!

WHAT DO YOU THINK WHEN YOU SEE KIDS AROUND TOWN, KIDS WHO WERE TOO YOUNG TO HAVE SEEN THE TROUBLE, AND THEY'RE WEARING HOME-MADE TROUBLE SHIRTS AND THEY'VE GOT THE LOGO ON THEIR JACKETS?

GIBBY: Nothing could make me happier. For me, there is no higher honor.

SAM: I've only seen that a few times. I think it's rad! I used to wear GORILLA BISCUITS and MINOR THREAT shirts, and I never saw any of those groups.

YOU GUYS HAD A REPUTATION AS A BAND WHO OFTEN TIMES EITHER MISSED SHOWS ENTIRELY, CAME TO SHOWS LATE, AND SOMETIMES SHOWED UP UNPREPARED. WHAT THE HELL WAS GOING ON BACK THEN?

GIBBY: We were a mess. We didn't know how to be in a band. That whole band just happened, that's what was so great about it. We didn't know what we were doing so we were never bummed out on ourselves. We never had to meet expectations because we didn't know what those were...

SAM: Usually we showed. We definitely suffered from a lack of gear. Rick from DROPKICK MURPHYS felt so bad he used to loan me Marshall amps for a gig or two. I think kids were into THE TROUBLE, but that didn't add up to us making any kind of money. After a gig we would split the profits four ways and piss it away.

THE LIVE SHOW THAT THE TROUBLE PUT ON WAS WITHOUT A DOUBT ONE OF THE MOST ENERGETIC AND PASSIONATE

"I can just say I am grateful for having experienced THE TROUBLE, and that time, and those friends and those moments. It's something that just happened to all of us and disappeared just as quickly, and if people cared and still care and remember or are listening now for the first time and can relate then that's all that matters."

WITHIN THE BOSTON PUNK SCENE, FOR BOTH THE BAND AND THE CROWD, WHAT WAS IT THAT MADE THE SHOWS SO INCREDIBLE?
GIBBY: I remember feeling the happiest on stage with those guys, at least back then those were my high points... being wrapped up in the energy of the Boston punk scene in the late 90's was a fucking great experience. At least for me - I was grateful to have that outlet. To be able to get that shit out and have people relate - that is what it is all about, essentially. As a band we all knew each other so well, had basically grown up together, and were experiencing it together. It wasn't like we had just formed a band out of an ad in the paper and forced it to happen. Because we were so close as people and all hung out together, I think that added to the energy, and looking out into an audience of all of your best friends... It just was a fucking amazing time.

WHAT, IN YOUR OPINION, WAS THE BEST SHOW THAT THE TROUBLE EVER PLAYED?
GIBBY: I always loved the Rat and the Middle East, but one of my favorite shows was at the Met Café in Providence - we opened up for THE AMAZING ROYAL CROWNS on one of the nights of their double show events "Providence Payback" in late January of like...98 or something? Fuck - we showed up SO late and I ran onstage, full packed house, and everyone was setting up the equipment. All our friends were there, they had gotten there before us. We banged through our set and spent the night drinking with all our buddies and terrorizing Rhode Island. I've also heard that one of the shows I didn't show up to, Eric from BLOOD FOR BLOOD sang for me. I've heard that was our best show, ha ha ha.

SAM: Fuck... well, the Rat was fun, also the Middle East with NINE LIVES, the final show at the Greek American, The Espresso Bar with DALTONIC. The show at the 1st and 2nd Church with ANTI FLAG and all those other bands was OK, but at that point the hardcore scene was getting involved with booking the punk shows and it wasn't ours anymore. Plus we only played two songs before the gig was shut down.

WHERE WERE SOME OF YOUR FAVORITE PLACES TO PLAY? I CAN REMEMBER SHOWS AT THE RAT, THE ELVIS ROOM...A LOT OF GREAT PLACES.
SAM: The Elvis Room, The Rat, The Espresso Bar, Madison Square Garden, RFK stadium, Wembley.....psyche!
GIBBY: All the ones Sam said.

SO THE CD WAS RELEASED BACK IN 1998 ON GMM RECORDS, AND I'M ASSUMING HELPED GET YOU EXPOSURE OUTSIDE OF BOSTON. WAS IT HARD CALLING IT QUITS AS SOON AS YOUR FAN BASE STARTED TO GROW?
GIBBY: Calling it quits was hard. But I hated the band at the time as much as I hated leaving it behind. What we needed was a break, not to break up, but that's in the past now.
SAM: Yeah, we weren't happy. It was time for a change.

THE CD WAS LEFT OUT OF PRINT FOR QUITE A WHILE, WITH GMM NO LONGER PRESSING COPIES. IS THAT SOMETHING THAT BOTHERED YOU GUYS, OR DID YOU NOT CARE AT ALL?
GIBBY: We didn't care - we thought it was incredible that someone even put out a CD.
SAM: I think my attitude was that whoever wanted it, had it. I just was so busy trying to promote material from another band that I guess I didn't think about THE TROUBLE too much.

SO HERE WE ARE IN 2005 AND THE CD IS ONCE AGAIN AVAILABLE, BUT THIS TIME ON BRIDGE NINE RECORDS. HOW DID THE RE-RELEASE COME ABOUT, AND HOW SURPRISED ARE YOU THAT KIDS CAN ONCE AGAIN GO INTO A RECORD STORE AND GET A COPY OF NOBODY LAUGHS ANYMORE?
GIBBY: It had been in the works for ages, and I worked closely with Chris Wrenn at Bridge 9 on it, as well as with Chris Painkiller and company over at www.painkillerrecords.com, who released the VINYL version for the first time ever. Since my old band PANIC had been around, a lot of people found out about THE TROUBLE through that, and through THE EXPLOSION, and of course through AMERICAN NIGHTMARE's cover of Dead and Gone on one of their EPs... so, we felt a lot of people would like to get a chance to hear it properly instead of downloading it or having a tape of a tape of a tape. I think its great that people still give a shit.
SAM: To his credit, Gibby handled most of that stuff, I am stoked that the CD is out there again and that people value that stuff.

BRIDGE NINE IS ALSO SET TO RELEASE A DOUBLE-DISC ANTHOLOGY OF ALL THINGS TROUBLE-RELATED, INCLUDING THE 7-INCH RECORDS, COMP SONGS, AND LIVE MATERIAL. HAVE YOU ASSISTED IN COMPILING ALL OF THIS MATERIAL?
Gibby: That's basically all set, just waiting a while to release it, maybe next year or this winter or something? Who knows? It will be a ton of shit from radio interviews, all of the 7" and split 7" and compilations, demo tracks, live tracks, radio tracks, live video enhanced CD footage, etc...

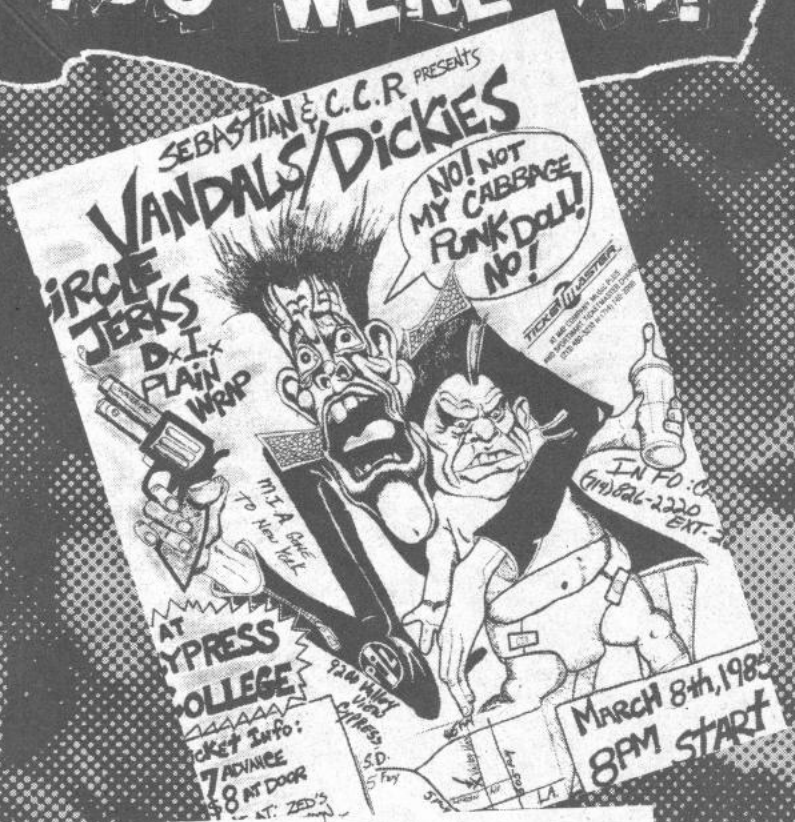
SO IT SEEMS ONLY FITTING, AND IN TRUE TROUBLE FASHION, THAT THE REUNION SHOWS THAT WERE PLANNED FOR THIS SUMMER WERE CANCELED AND PUSHED OUT UNTIL THE FALL. DO YOU HAVE AN IDEA YET OF WHEN THOSE SHOWS WILL BE TAKING PLACE, IF AT ALL?
SAM: I can't really say.
GIBBY: They'll happen. Probably not this fall but we'll get it together. It was out of our hands this time around but we'll bring it sooner than later.

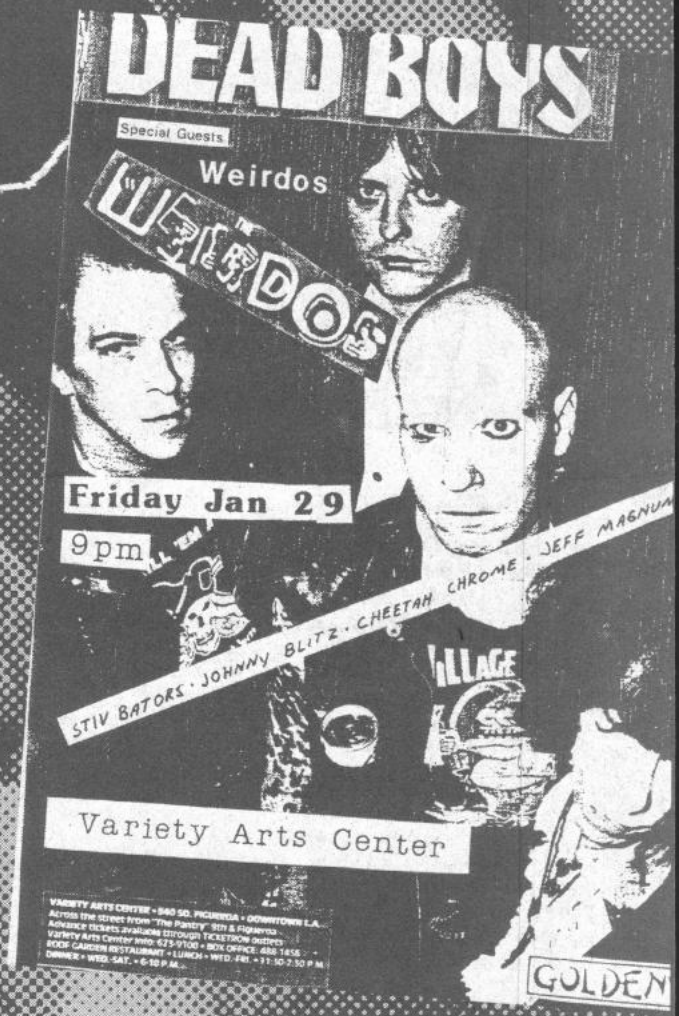
WHO ORIGINAL CAME UP WITH THE IDEA OF HAVING A REUNION SHOW? IS THIS SOMETHING THAT THE BAND HAD EVER THOUGHT ABOUT BEFORE?
GIBBY: We talked about this every year since around 2003... we were close this time, right?
SAM: Yeah, we all decided that it would be a fun thing to do. We had discussed it before, but this year it almost happened.

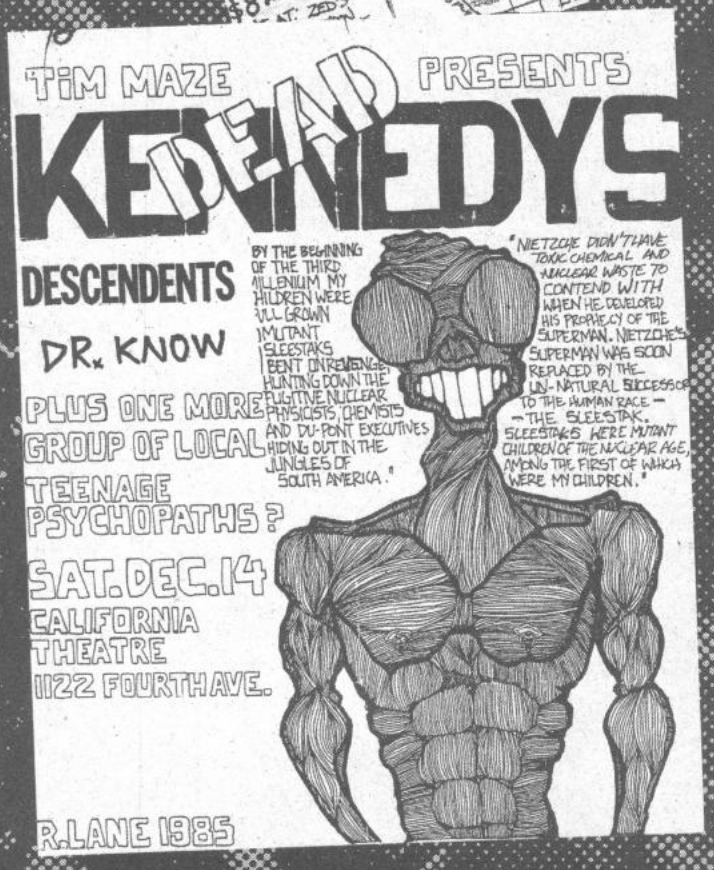
IT'S ALWAYS HARD FOR THOSE MAKING THE MUSIC TO HONESTLY GAUGE THEIR PLACE IN OUR SCENE'S HISTORY. HAVING SAID THAT - WHAT DO YOU THINK IS THE LASTING LEGACY OF THE TROUBLE WITHIN BOSTON PUNK? DO YOU FEEL AS THOUGH YOU GUYS MADE AN IMPACT WITH YOUR ENERGY AND STYLE?
GIBBY: I can just say I am grateful for having experienced THE TROUBLE, and that time, and those friends and those moments...it's something that just happened to all of us and disappeared just as quickly, and if people cared and still care and remember or are listening now for the first time and can relate, then that's all that matters.
SAM: We were always just happy to be there, happy to be playing. Nothing was supposed to happen, and so much did for us. I don't consider myself too sentimental - let's just say it was a good time.

WHAT DO YOU HOPE PEOPLE REMEMBER ABOUT THE TROUBLE?
GIBBY: BEING YOUNG. ✪

SHOWS YOU WISH YOU WERE AT!



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'NIETZCHE DIDN'T HAVE TOXIC CHEMICAL AND NUCLEAR WASTE TO CONTEND WITH WHEN HE DEVELOPED HIS PROPHECY OF THE SUPERMAN. NIETZCHE'S SUPERMAN WAS SOON REPLACED BY THE UN-NATURAL SUCCESSOR TO THE HUMAN RACE — — THE SLEESTAK. SLEESTAKS WERE MUTANT CHILDREN OF THE NUCLEAR AGE, AMONG THE FIRST OF WHICH WERE MY CHILDREN.'
R.LANE 1985

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ANTI-FLAG

INTERVIEW WITH ANTI-FLAG'S CHRIS NO.2 LONDON ASTORIA

"Well there's been a movement to impeach Bush in Congress..." - Chris #2

(or everything you ever wanted to know about Anti-Flag in one easy interview)

By Steve Wyatt

Anti-Flag are, in my opinion, one of the best punk bands about at the moment. Note that I said 'punk band', not 'streetpunk', or 'whateverthefuck youwanttocallit punk', cos the idea is not that we're in loads of little boxes, but all together in a fucking great big box, that way we can all get together and break the fucker apart - but anyway, that doesn't seem like it'll happen too soon. S'pose we can hope...

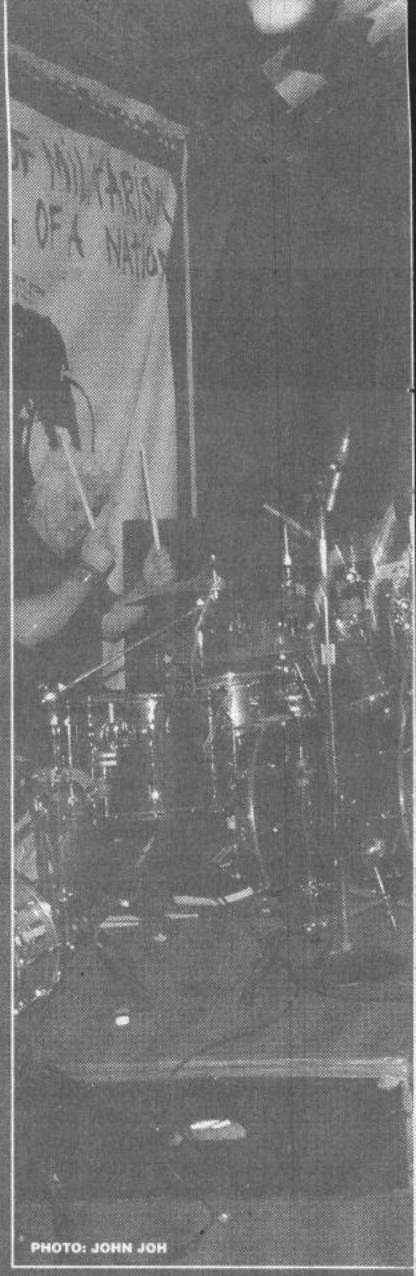


PHOTO: JOHN JOH

I've had the pleasure of seeing the band twice before - even if one of those times was the Birmingham show in 2003 where Justin broke his jaw, they still blew me away. This last time was truly phenomenal, the band were on top form and everyone there was caught up in the music and what the band had to say from start to finish, spilling out onto the street all sweaty and fucked-up. It was bloody great!

This interview took place on a flight of steps way up in the backstage area of the London Astoria - which used to be a theatre and is now possibly the best UK music venue - and I took up the time of the ever amiable #2 for about an hour, at first bombarding him with dumb questions and then hassling him into a tattoo shoot (my first one - yay!). This is the result...

FIRST OF ALL, CAN YOU INTRODUCE YOURSELF.
Yeah. I'm Chris #2; I play bass and sing in the band ANTI-FLAG.

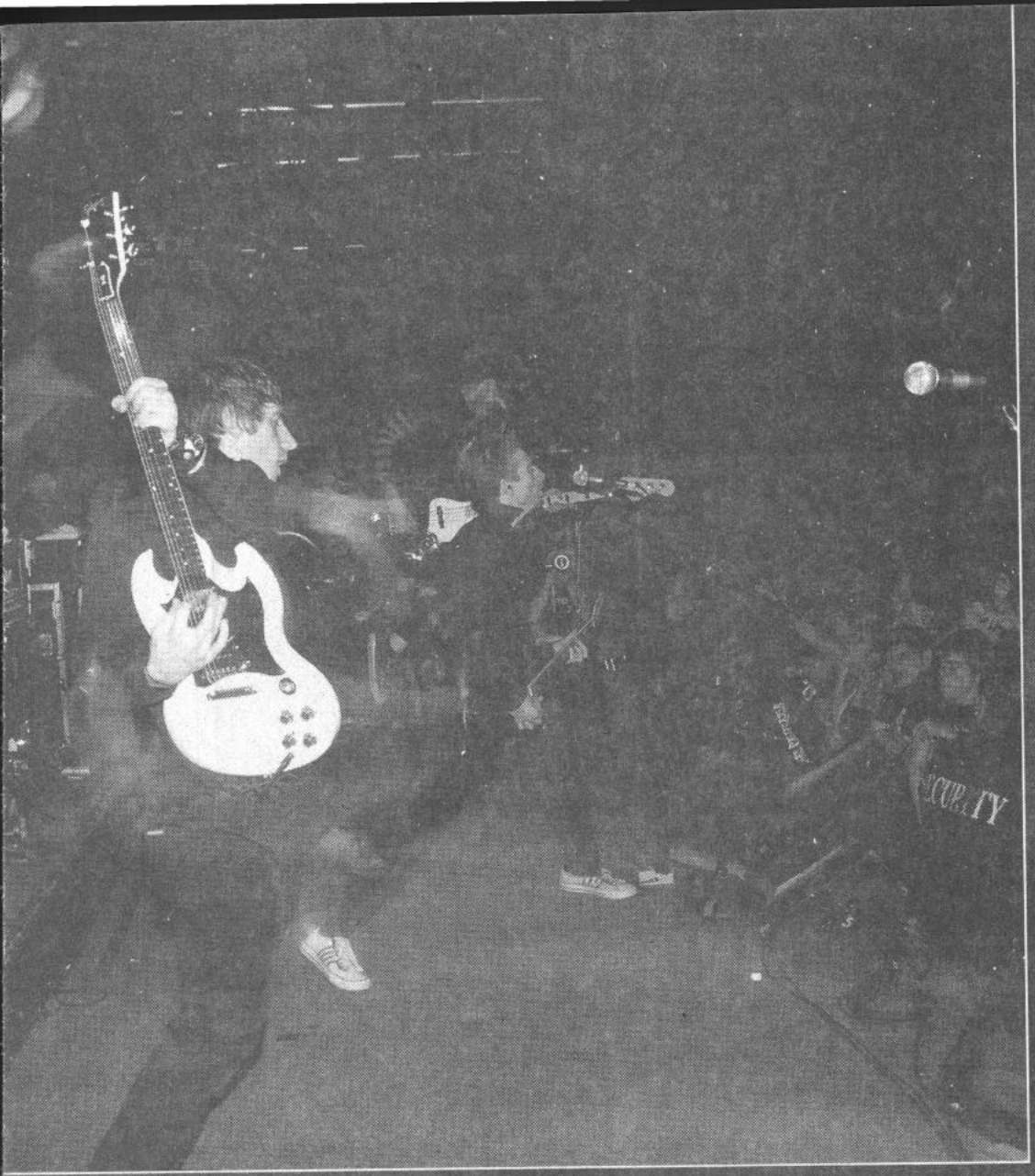
RIGHT, START OFF WITH BORING QUESTIONS FIRST, THEN GET ONTO SOME GOOD STUFF.
(laughing) Ok.

SO HOW LONG HAS THE BAND BEEN TOGETHER?
The band's been together for a little over ten years now. It started as a three piece with Justin, Pat and Andy, then Andy quit the band which was before the "Die For The Government" album came out and actually our current second guitar player Chris Head played bass at the cd release show for "Die For The Government". Then they had a bass player called Jamie Cock for a while and right before we recorded "A New Kind Of Army" she left the band and I came in. We've had the same line-up since the end of '98, beginning of '99.

THAT DOESN'T LOOK LIKE CHANGING ANYTIME SOON?
(laughs) No, no, we're plenty happy the way we are.

HOW DID YOU GET INVOLVED WITH THE BAND?
It was being a kid in Pittsburgh, I went to ANTI-FLAG shows all the time and was a genuine fan of the band, really liked what they were doing and I - one of the first punk bands that I came across was the DEAD KENNEDYS, and I was lacking politics in music at that time. I listened to BAD RELIGION but I wasn't... I thought they were a great band but they were sort of West Coasty, and being young, I wanted something more tangible that I could hold onto, and that's what ANTI-FLAG were to me. I could go to the shows and see them, know them personally. I lived down the street from them basically, and I just hung around, got to know them, and when the time came that they needed someone I wasn't any good and it didn't really work and then I studied really hard at the instrument till I was finally good enough to be in the band.

COOL. WHERE DOES THE NAME ANTI-FLAG COME FROM?
Well in the time that ANTI-FLAG started, there was a lot of nationalism going on in the punk scene in America, and especially in our 'blue collar' steel town. People were saying the pledge of allegiance at shows and really falling in



line with the indoctrination of America. It really didn't seem like - it was the same shit that was going on in your high school was going on at a punk show. That's sort of where ANTI-FLAG came from, an anger at that and it snowballed into what it is now, which is anti-nationalism as a whole, really trying to not focus on the imaginary separations of people, such as flags and nationalities, but really focus on the fact that the same folks that are in Iraq right now, getting bombs dropped on their head. While they may be behind somewhat technologically, it's all the same, and in the States the nationalism runs so high that people are blind to that, they have no idea. You point to a map and they're like, "Oh do people live in the Stone Age there?" and you're like, "No, they're just like you". So that's what ANTI-FLAG means now and has sort of always meant, but as we've grown up it's become more focused.

ARE THEY REALLY THAT BAD IN THE STATES?

Definitely. Definitely. I mean, that's the majority of the Bush vote, the moral of the last election is people that don't have any clue what life is like outside of their small town or trailer park or whatever in the States.

HOW WOULD YOU DESCRIBE ANTI-FLAG TO SOMEONE WHO'D NEVER HEARD THEM BEFORE?

I'd just say we're a punk rock band, that tries to make music as progressive as the ideas, so if the song sounds like 'Fuck the flag and fuck you', we would put music to sound as elementary as that statement, and if the statement is something broader like the problems of the world, we want the song to sound as progressive as that idea so we try to make music to emulate the ideas of the song.

DO YOU THINK THAT YOU BRING A SLIGHTLY HARDER EDGE TO ANTI-FLAG? AS TIME HAS GONE ON, THE SONGS THAT YOU WRITE SEEM TO HAVE A TOUCH OF A HARDCORE ELEMENT.

Yeah, it was one of those things that... that's what I come out of, so as I grow as a songwriter I've been trying to push myself in other directions such as "Post - War Breakout" and things like that on the last record that. I feel like I have some stuff like that and then I have songs that I've written that are harder than anything that I've ever written before, so there's a spectrum there, and I think that comes from liking all types of music. Some of my favorite singers I try to emulate when I sing, you know, like I really...admire Jason who sang in KID DYNAMITE and now sings in NONE MORE BLACK. I really like Chuck Ragan and Chris Wollard, the singer/guitar players in HOT WATER MUSIC, but at the same time I try to do my own thing with it so - it's just one of those things. That's the kind of stuff that I came out of liking, sort of heavier punk rock, and Justin came out of the SOCIAL DISTORTION, more CLASH-y era of punk rock with a Mick Jones-esque voice. We try to balance each other out, like for his pretty song with melody, I'll have one with no melody (laughs).

I TAKE IT BIRMINGHAM'S NOT ON YOUR MENU FOR A FEW YEARS. THEN... (JUSTIN BROKE HIS JAW THE LAST TIME THEY PLAYED THERE...)

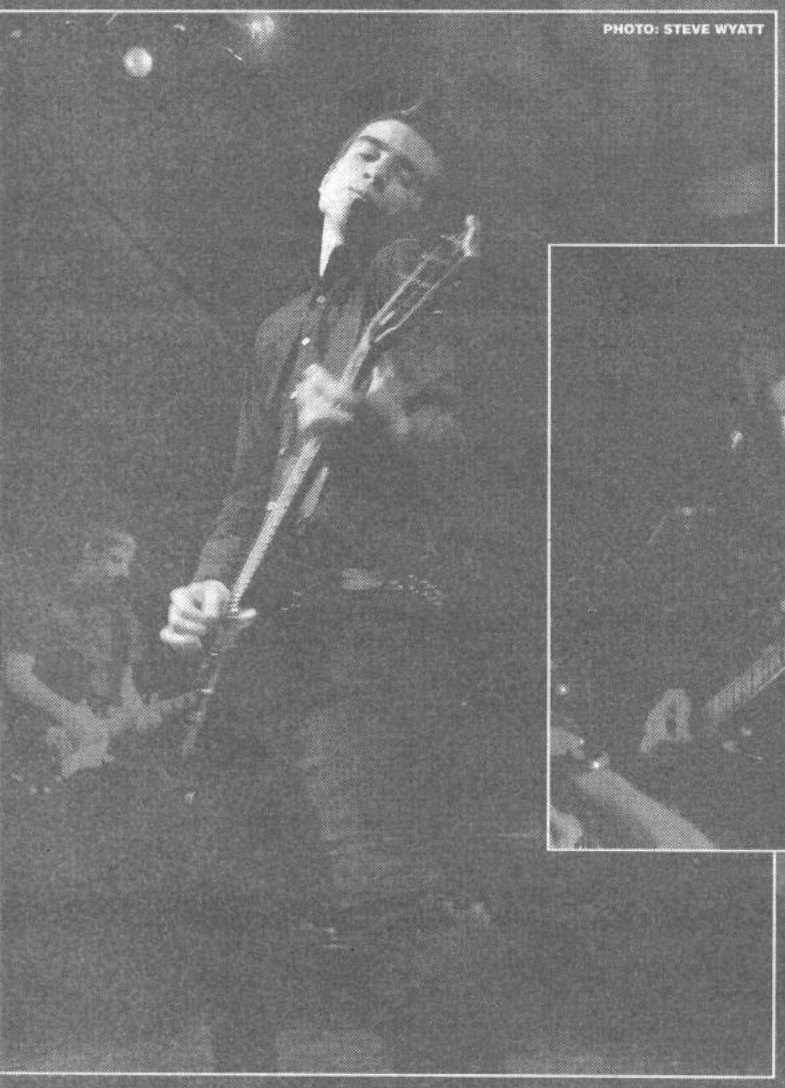
(Nearly falling off the step laughing) Y'know, we gotta go back there and finish it. I think it was Mutti, our agent, I think he purposely steered us away from there on this trip (laughing).

JUST IN CASE...

Yeah (laughing).

HOW BADLY DID THAT SHOW AFFECT ANTI-FLAG, BECAUSE YOU WERE RECORDING 'THE TERROR STATE'?

Yeah, it was...it was amazing what happened. It almost impacted us immensely, but if having something bad happening can happen at a good time, then that's what happened.



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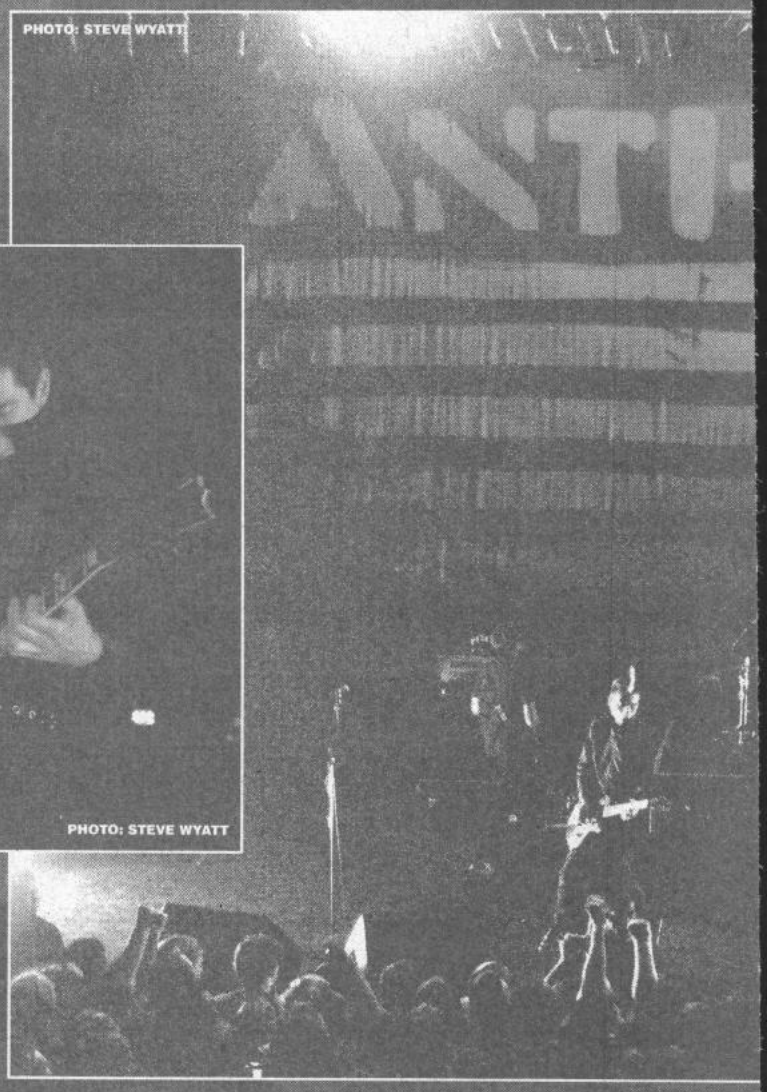

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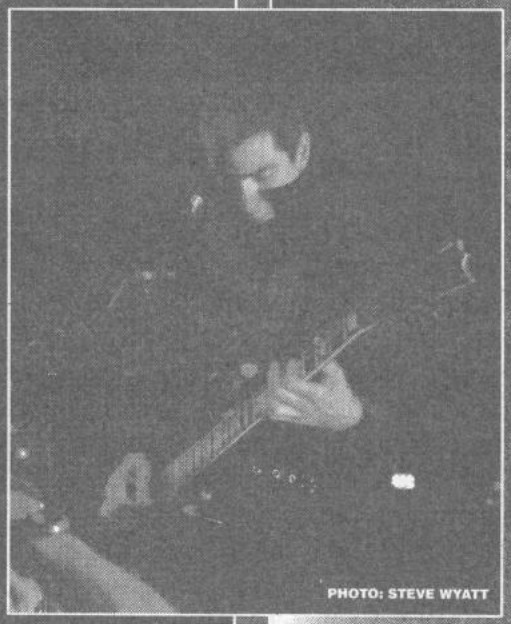


PHOTO: STEVE WYATT

(laughs) It happened right before the record was finished and about to come out, so whenever he got hurt, he wasn't really needed. He got to rest and the rest of us got to take care of all the finishing aspects of the record...to be honest it was like we had most of an East Coast tour booked, and the show from that day to when he broke his jaw was eight and a half weeks, and we were told it'd take between eight and nine weeks for him to be ok. It was almost perfect, but rehearsing for that tour and the songs we played on that tour, we definitely tried to make it easy on him... Still to this day, if you watch him he always will go like this (rubs his jaw). It's like without thinking he massages it.

GOING BACK A COUPLE OF YEARS, DID 9/11 CHANGE ANYTHING FOR ANTI-FLAG?

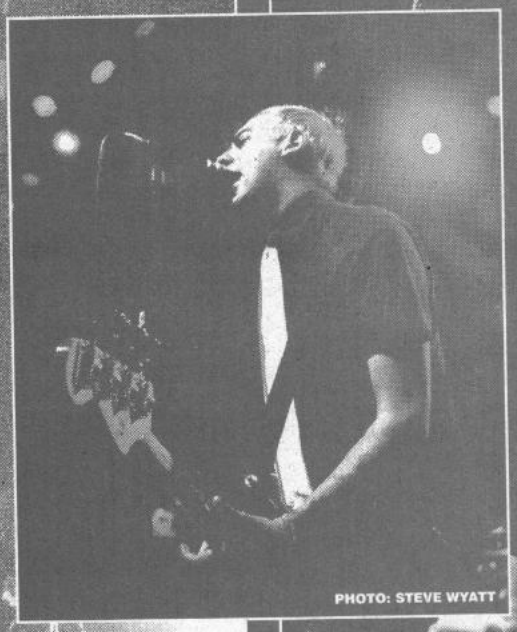
It changed us immensely. It changed the way people look at ANTI-FLAG in the States in all levels, you know? On the capitalist side of ANTI-FLAG it changed the stores that carried our stuff, they were sending it back to us, some of the kids were sending t-shirts back and saying 'How can you guys be called ANTI-FLAG at a time like this?' Then if you go to the middle, it changed people two different ways. There are people that were totally in the middle, voted for Ralph Nader, now are complete Bush supporters, and some that are so far to the left now that it's unbelievable. Then, one of the interesting things that happened was - this is just life as a punk rocker - each step you make, there is going to be someone there to criticize you, and I'm sure this will lead into another question you have about us signing to RCA, but when we put out our record on Fat so many kids were calling us sellouts and everything was going on. Then September 11th happened and we released the Mobilize album and people were shocked that ANTI-FLAG didn't follow line and say 'Let's kill the Taliban', but instead we wrote '911 for Peace' and had a record that was talking about different ways to deal with September 11th. That we had some kids that were y'know months ago writing emails and saying 'you fucking sellout' going 'wow, you guys!' So all the other punk bands are now saying "well maybe this Bush guy isn't too bad", and 'you guys are still staying steadfast to what you know' and all I can say is that regardless of the tragedy of September 11th, it didn't give George Bush intelligence pills, it didn't give him free reign over the world, and basically that's what people were giving in to. I stand by the way that we handled that and if it ever happens again it's just going to be so interesting, you know... this subject is so deep, that you could talk about the Project for the New American Century and how it talks about needing a "Pearl Harbor-like event" to happen in the United States...

(WITH SARCASM) OH. REALLY? LIKE LETTING CERTAIN THINGS HAPPEN?

(laughing) Exactly.

LIKE THE PATRIOT ACT. WHERE DID THAT COME FROM?

(laughing) ...Exactly. So at



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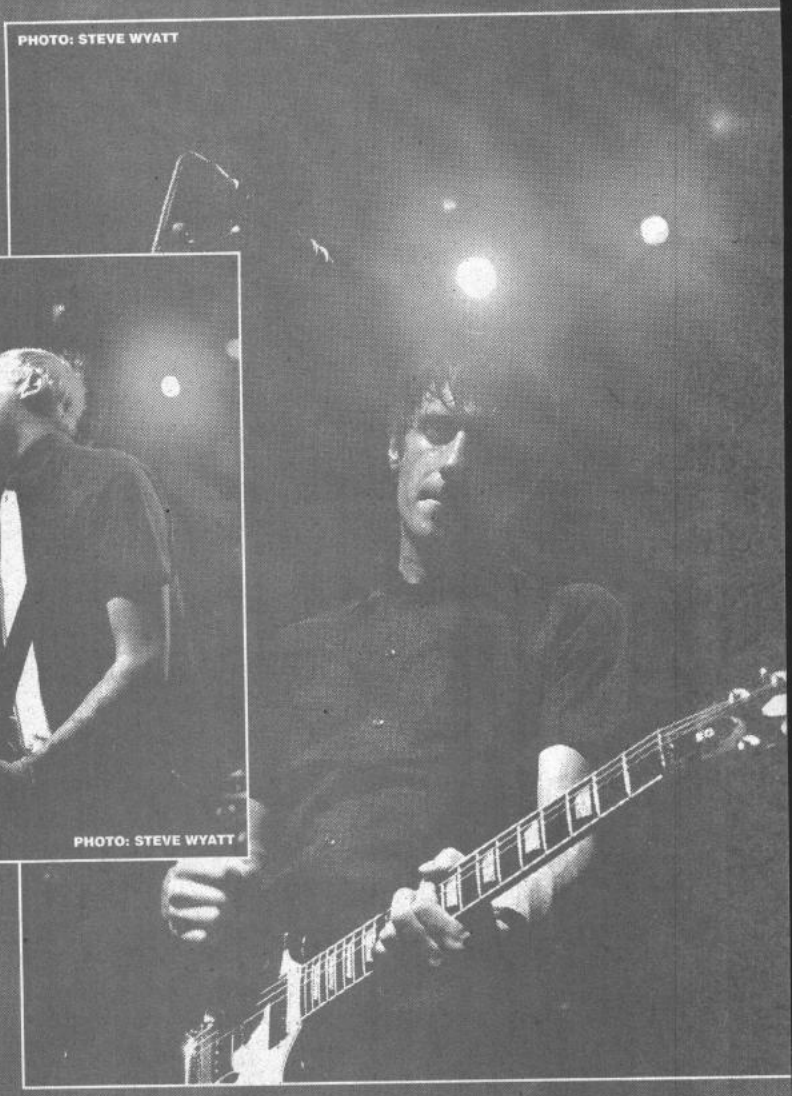


PHOTO: STEVE WYATT

the same time you have to look at where we've come from there and what bands have done from there. Directly after it impacted us we couldn't get a tour booked because owners didn't want to put us in their rooms, stores were sending stuff back and making us question 'How big a battle are we involved in?', but at the same time it's like, look, if one kid gets a record and likes it and feels a certain way because of it, then fuck everybody else, and fuck the people that send them back and the stores that won't carry them, we don't need them. We'll figure out some way to do it without them.

SINCE THEN ANTI-FLAG HAS RELEASED ITS MOST POWERFUL WORK, THE TERROR STATE. HOW DID THAT CHANGE THINGS FOR THE BAND?

The biggest level I think was it was the first record where we were all happy about it. When it was being mixed, we were... we thought we could actually do the things that we've been trying to do.

IT'S LIKE YOU'RE NOT PULLING ANY PUNCHES ANY MORE.

Yeah. In a lot of ways there are songs on that record that I think we can write better songs than, but I also think that for me The Terror State is a stepping stone album, like it was the first time that the politics and the music met. I felt that with Underground Network the music was ahead of the politics, and I thought that Mobilize record, politics were ahead of the music. Now with The Terror State, it's our first record where they're really on par with each other. With the next record I'd like to blow the doors open on all that stuff and really have room to challenge the basic ANTI-FLAG fan...

YOU'RE GOING TO CHALLENGE THE BASIC ANTI-FLAG FAN ANYWAY AREN'T YOU, SIGNING TO RCA?

(laughs). We already have, so it's only one aspect, you know.

HOW DID THAT COME ABOUT, BECAUSE THERE WAS A MAJOR LABEL BIDDING WAR, WASN'T THERE, QUITE A LOT OF INTEREST. HOW LONG DID IT TAKE TO SIFT THROUGH IT ALL TO DECIDE WHETHER IT WAS WORTH GOING FOR, TO START WITH?

Well, that's the thing...from... gee, since I joined the band, when we were making A New Kind Of Arm we were having major label people coming out to shows, giving us their cards, taking us out to dinner, whatever the hell they wanted to do and say "hey, if ever you want to give it a shot at the big time, give us a call", y'know, and you just sort of laugh it off and don't think twice about it. When The Terror State was about to come out, we had three different labels trying to buy the record, to release the record, and basically what it came down to was our loyalty to Fat and us saying 'Look, this record is Fat's record, if you want to talk to us in the future, we're more than happy to talk about it, but we're not going to even think about it till we've given this record a run for it's money - it's not

even out yet. We're going to tour the world, we're going to do what we've always done, and if you still want to talk, this is what you need to know. We won't have a meeting with you unless you're willing to put it - in writing - to make sure that ANTI-FLAG retains ownership of the name, the artwork, the website.' Everything that ANTI-FLAG owns now, ANTI-FLAG will own if we sign to your record company.

SO YOU'RE GOING TO OWN ALL THE RIGHTS TO YOUR OWN MUSIC?

We own the rights to the music, we own the rights to... for instance if you go to a lot of bands on major labels websites, it'll say copyright Geffen records or whatever along the bottom of the website. That won't happen to us. And all of that was needed, all of that went out from the powers that be that arranged the meetings. They call your lawyer, they call your booking agent, they call whoever, they were all given the, like, flip list that said 'if you want a meeting, then this is what you need to know'. And there were still a few people that wanted a meeting... But they all showed their true colors at some point, and they all fell into the stereotype of what we think a major label falls into, and then we went to New York City and met RCA Records and felt comfortable with them. We really felt that they were on page with what we wanted to do with the next record both musically and ideologically. It just seemed like the next step, y'know, like ok, its time... it's time to try to grow again, just like it was time to grow when we moved from New Red to Go-Kart, and from Go-Kart to Fat. So everything that's ours is still ours, what they do own are the version of the songs that end up on their records, for two records. If it doesn't work out, we move on. If it works out good, then everyone's happy.

HAVE YOU GOT THE AUTONOMY TO JUST GO 'THERE'S OUR RECORD' AND THEY'LL PUT IT OUT?

Yeah. Completely. You read about bands not being allowed to go in the studio because the record label doesn't think that it's commercially satisfactory, all of that aspect of the band is ours, and actually, we go into the studio after this tour, so we're just going into the studio to make another record like we would with Fat. The only difference is that we have a little bit more money to make this record, and we have more money to promote this release. One of the biggest reasons for us signing to a new record company is... you. Where you get your records and how you get them. People in the UK, people in Germany, people in France, Europe as general, our records are import here, and it's very expensive. We don't want our records to be inaccessible, so we're going to get them released in each country by the label.

SO YOU WILL BE ABLE TO GO INTO THE SHOP AND SEE ANTI-FLAG ON THE SHELF?

Yeah. But if the RCA unit in say, the UK, doesn't want to pick it up, the rights of the record revert to ANTI-FLAG and we can pick a label in the UK to release it.

SO YOU'RE BASICALLY ON A WIN-WIN SITUATION THEN.

Exactly (laughs). It became clear to us very quickly in negotiations that RCA needed us and wanted us as much as they could. And the difference the record companies that see you as something that you're not, like 'you're a punk band, you're like BLINK 182 or GOOD CHARLOTTE', they see you for what you're not. Then we had a company that we felt signed us for who we were, and wanted us for who we are, and that also comes down to them having faith in the employees that do the signing, you know. Most of the companies, they proved

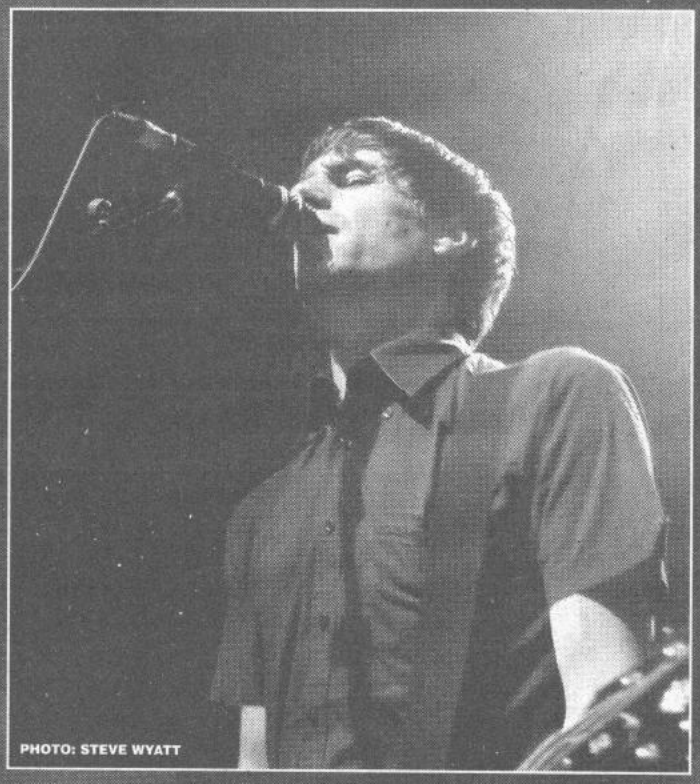


PHOTO: STEVE WYATT

that the guy who comes to your show and says 'hey, I work for this company, I want to sign you', that his bosses don't trust him. We found that there was a lot of faith with the guy that we signed with. Again, none of this... we prepared ourselves and been through the worst case scenario handbook that is a contract so much that even if it goes terribly wrong, we're still gonna be able to play the Astoria, we're still... It's gonna be just like putting a record out on Fat.

SPEAKING OF SOMETHING THAT WENT HORRIBLY WRONG. WHAT HAPPENED AT THE LAST ELECTION?

(laughs) Oh man... Does that go from a downer to a downer... It's unbelievable what happened. All I can say is that me and all my friends, we did our best. We worked really hard and tried really hard to have an impact on it. The youth vote was up, more than it has been in years, but again we could talk for hours about whether it's a real number or not. I think that what it boils down to is that as each day goes by the opposition toward Bush grows.

THAT'S NOT JUST COUNTRY-WIDE THOUGH. THAT'S WORLDWIDE.

Exactly. And when that election took place, since that election, there have been more and more reasons for that opposition to grow, and as each day goes by, as each slap in the face happens, as Tony Blair asks for x amount of billions of dollars for Aid in Africa, and George Bush gives x amount of millions of dollars, relationships strain and things happen and I really think the only good thing that this uber-right wing administration has done, is lit a fire under everybodys ass to get organized and to be prepared for a paradigm shift. And I think that by the time the next election comes around, and if you look at history of the right wing, when they take power, is the left wing takes power, and all I can hope is that we can focus on the commons that we all have. That's the biggest thing that plagues the left movement, is that so many people want to fight about - there's the inter-turmoil of what one person has done or another, like 'I'm a vegetarian but

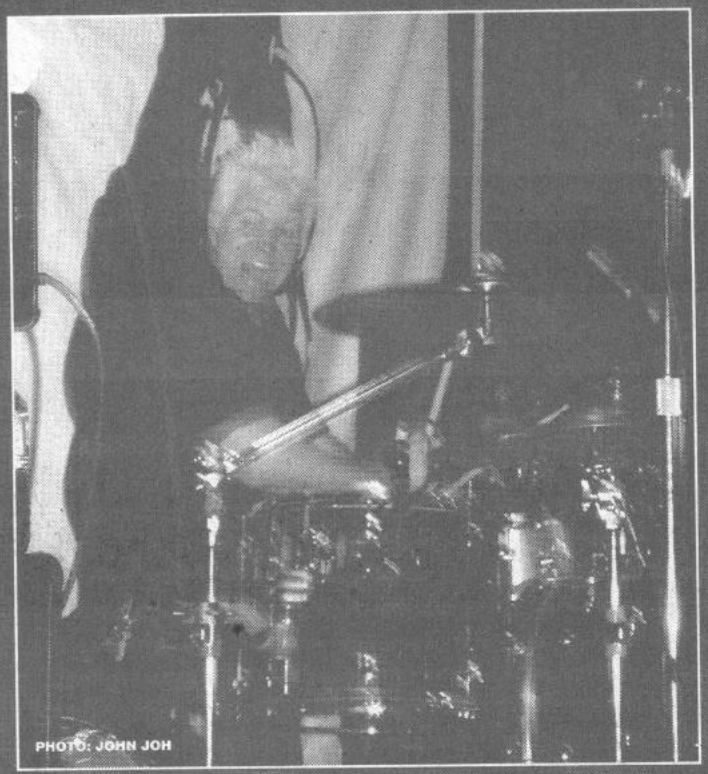


PHOTO: JOHN JOH

you're a vegan', and I'm like 'But we all really want the same thing' so I think that if we can put all that aside we can really give it a go at making the world more progressive. But again, sometimes the shit needs to get really bad before it gets any better, and I think that's where we're at right now.

WE HAD A SIMILAR THING HERE RECENTLY WITH TONY BLAIR GETTING BACK IN. BUT THE PROBLEM HERE WAS, THERE WAS NO REAL ALTERNATIVE TO TONY BLAIR...

That's also the thing in the States...

YEAH. JOHN KERRY WASN'T A GOOD ALTERNATIVE WAS HE. AND HE STILL GOT HALF THE VOTE. IF THERE'D BEEN GOOD CHOICE...

And the Republicans knew that. That's why they got rid of every good choice that was available, and again there's the problem. The right is so organized and fluent, and the left is arguing about whether voting's ok or not, so it's difficult, but I think that we'll figure it out sometime.

I WAS THINKING ON THE WAY DOWN HERE. BASICALLY BILL CLINTON GOT IMPEACHED FOR STICKING A CIGAR AND SOME OTHER THINGS IN SOME GIRL. BUSH HAS STARTED TWO UNJUST WARS. YOU'VE STILL GOT 140,000 TROOPS IN IRAQ. (HIGHEST NUMBER - 146,250 IN JUNE 2003) CASUALTIES THE PAST TWELVE MONTHS ARE MORE THAN THE EIGHTEEN MONTHS PREVIOUS (857 TO JUNE 04, 873 JUNE 04 TO JUNE 05). THERE'S 98,000 IRAQI CIVILIANS DEAD (ACCORDING TO INDEPENDENT GROUP OF US AND IRAQI HEALTH EXPERTS, ALSO 289 CIVILIAN CONTRACTORS IN THE LAST TWELVE MONTHS). WHAT'S GOING ON, MAN? (ALL FIGURES: METRO JUNE 29, 2005)

Well, there's been a movement to impeach Bush in congress...

YOU DON'T HEAR ABOUT THAT OVER HERE.

No, you don't hear about it in the States either (laughs). Based on the Downing St Memo minutes (check it out at www.DowningStreetMemos.com - Steve), there are hearings based on the minutes going on right now, and hopefully what'll come out of that is that - will he get impeached out of that? Probably not, but hopefully what they're hoping to do is get media coverage out of it and sway the popularity of the Republican administration as a whole...

Yeah, it's a lot easier to prove... People want the drama of 'I got a blow job', 'No you didn't', that's a lot easier to focus on than 'You killed 98,000 people', 'Well, it was for freedom...' Like, if Dick Cheney...stole John Kerry's wallet then I think they could remove Cheney from power quicker than for what he's done. It's in the propaganda that everyone's indoctrinated with, so if you don't follow the president you are a traitor, you're a terrorist, you're just as bad as Osama.

SO HOW DOES IT FEEL TO BE A FORWARD THINKING, FREE-MINDED PERSON IN THE US AT THE MOMENT?

I feel like there's more and more of them every day, but I also think that it's scary and sketchy that you can go to the grocery store and I can't believe - I can't believe that I can still walk by someone and they can say 'Hey, faggot', and I'm like, 'You're forty years old! At what point in time are you like, 'Maybe that guy's hair doesn't have an impact on his sexual preference'. It's amazing to me, but at the same time is it your job to convert each and every one of those people? No. It's your job to talk to the people that want to be, and want to have something different, and sometimes they don't know that until they're exposed to it.

ANTI-FLAG'S LAST RELEASE WAS A DVD. WANT TO TALK A LITTLE BIT ABOUT IT?

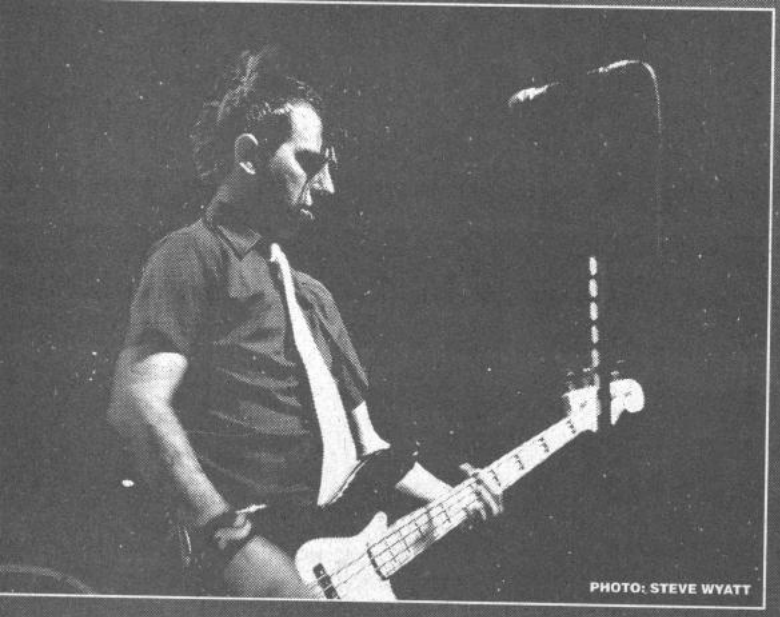
Yeah. It's really fucking long. (laughs) The sound quality is rough, but it sounds like that on purpose, like we had an option of doing a DVD that was right from the board, and really true sounding, but then we were thinking 'People can have the records, lets get multiple shows, different angles, big shows, small shows, show people how the band works in all atmospheres. The sound will suffer but the visual of it will be better'.

THE FIRST TIME I SAW YOU WAS WITH MILLENCOLIN - BIG STAGE. THEN AT BIRMINGHAM - SMALL STAGE. SO I CAN SEE HOW THAT'D WORK.

Yeah, I like them both. We played some shows in Germany with Die Toten Hosen who are a huge German punk band and we played this show in Dortmund, I think there were like 14,000 people there and then we flew to Barcelona, Spain and played to 300 people so it was from one to the other. It was cool, man, they are just as fun, it's just a different thing, you know. Sometimes you'll - you're working to woo and win over each person there and say 'Look, we're a band that not only here to play music or to entertain, we're also here to tell you what we're thinking about'. Then when you play at a smaller room you can say 'Look, everybody here gets it, you don't need me to tell you about it, let's just have a good time tonight cos we're all here for the same reason'. It's good to have that contrast, and it keeps you - it's less work, you know.

BASICALLY THAT LEADS ON TO THE NEXT RECORD. AND FROM THE SOUND OF IT, IT'S ALREADY WRITTEN.

Yeah. Well it's - there's about three records worth written. There's a shitload of songs I think there are about 58 demos, some are really good, some are really bad, but we'll know which ones will end up on the record when we take a little gap. We haven't... we set up a makeshift studio in a practice room, and we're basically writing a song, the recording it to demo. Then from there, what we're



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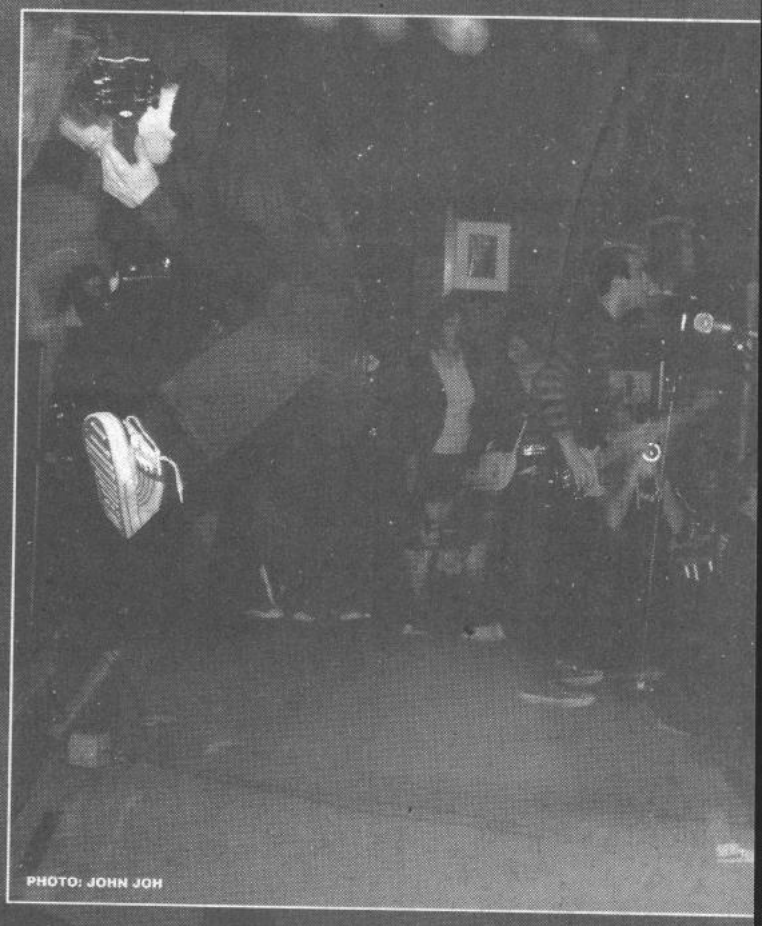

PHOTO: JOHN JOH

gonna do when we get home is, the next step is to put the album together, and we're hoping to track about 25 songs. I want a longer record, I want an 18-20 song record but a lot of the other dudes in the band want 13-15. So, we're going to have a battle. You'll see when it comes out who won. (laughs)

IT'S A BIGGER CHALLENGE FOR THE BAND AS WELL. TO MAKE IT AN INTERESTING LISTEN FOR THAT AMOUNT OF TIME. COS WITH 20 SONGS YOU'RE TALKING AN HOUR. NEARLY AN HOUR. SO...

Yeah. Most of our records are sort of 35 minutes, so I would like an album that is 45 - 48 - 50 minutes something like that, so we'll see. We'll see who wins. (pause) Not many people are on my team (we both crack up)

SO A 13 SONG ALBUM THEN.

Yeah. (both laughing)

SO WHAT DO YOU HAVE LINED UP AFTER THAT? TOURING THE US?

We do Hellfest in the States, a couple of one off shows here and there, recording September, do a couple shows, then mixing the record in October, then taking the winter off, maybe do a support tour if we can get some shows. There are a couple of bands doing really well now that have got really smart fans. I would love to tour with RISE AGAINST again, they're really getting much bigger and I think that ALKALINE TRIO put out a really good record, so there are some bands that we'd like to play with if we can get the schedule and things worked out. Then from there, the record will come out early next year, maybe the first week in February, and then we're just gonna be everywhere from then on.

WHEN ARE WE LIKELY TO SEE YOU OVER HERE? MIDDLE/END OF NEXT YEAR?

No. There's talk about coming to Europe first, maybe having the record come out early in Europe. I don't know. This is something new for us, having people having access to it instantaneously, so we're going to try to do something special for it.

ARE WE LIKELY TO HEAR ANYTHING MORE FROM WHATEVER IT TAKES?

Probably not (laughs), but me and some of the other guys recorded some stuff under a different name called THE RUIN OF DIVISION, and when the A-F Records website goes up there's going to be an mp3 store and I think we're going to put some of those up for free, THE RUIN OF DIVISION songs, so...we recorded eight songs, and five of those are listenable the other ones aren't, so it's kind of an extension of where WHATEVER IT TAKES was, we just got a different guitar player. It's cool.

IS THERE ANYTHING POLITICAL GOING ON IN THE STATES THAT PEOPLE SHOULD BE AWARE OF BUT AREN'T?

You know the most interesting thing that's been going on is the Downing St minutes, the hearings that the Democrats have been holding to go over the minutes and see how much of them are true, and what the Republicans knew. Justin has been writing a lot about that on our website. Beyond that, we have this new thing that we started a month and a half ago, two months ago, called www.militaryfreezone.org and that deals with the No Child Left Behind Act, which was passed soon after September 11th, sort of a Waco/PATRIOT Act. And basically, what it deals with is, hidden in the No Child Left Behind Act, there's a footnote to - what we used to have to do in American schools was opt in to give your records to military recruiters, and what happened was, you turned eighteen, you get a card, you fill it out and you turn it back in to your school. Now, with the No Child Left Behind Act, the schools automatically give the information to recruiters and you have to opt out. But nobody knows this, so right now, you know, parents everywhere, their kids, their information's going out to military recruiters. And what happens is, and what's been proven to happen is that they use predatory recruitment practices which means they look for the 'f' student, they look for the 'd' student, they say 'Look man, you're gonna fail, you're fucking up, you need to join the military. We can

get you out of this, we can get you money, we can get you healthcare.' They find that this person has a kid, so they're gonna need healthcare...

They are trying to fill boots for a war that they're not winning and each month, recruitment numbers go down, like 14%, 22%, and their military recruiters are not meeting their quotas, so they're passing peoples piss tests that aren't passing. All this shit about military recruiters, the stress that's put on them is making them crack, and making them break the law, over and over again, and they're using this No Child Left Behind Act as one of the ways to do so. So we started a campaign called Military Free Zone. In the States around schools we have 'it's a nuclear free zone, or it's a truck free zone' so that's the pun, I guess, and what it is, is right on the website you have the opt out form, so you go and you fill it out, and you print it out, and you take it right to your school administrator and your records are taken away from the military recruiters. Then there's a petition that you sign, and we actually launched the website on the steps of the Capitol building with two Congressmen and one Congresswoman, and we're going to bring back the signed petition, with tens of thousands of signatures back to them, and they're going to march it into Congress and hold a hearing on it, and hopefully we can get that Bill overturned. It'll be a lot of work, and...we've got 10,000 signatures on it now or something like that, it's more every day...

IT'S A LOT OF WORK BUT IT'S A WORTHWHILE CAUSE...

Yeah. I think that it's going to work, and a lot of other organizations have tag lined us, like Michael Moore has, was running our website link on his homepage for the last month or so, so people have really started getting behind it. But since Anti-Flag has started getting so busy we haven't been able to take it out on the road and we've enlisted some other people. I think STRIKE ANYWHERE's out on the Warped tour, they've got Military Free Zone flyers and patches stuff like that to hand out, but we're really going to get behind it when our new record comes out, and hopefully by this time next year it'll be old news, it'll be a victory under the belt.

ANY LAST WORDS?

If you want to know more about ANTI-FLAG just go to www.anti-flag.com , if you want to know more about the world, go to www.underg roundactionalliance.org.

THANK YOU.

Thank you, that was great.

Thanks to Wiebke from Fat Europe and Sash from DDA for setting up this interview, Martin from Straight for the passes, Jessie the tour manager and also to the band for their time and generally being fucking cool.

ANTI-FLAG DISCOGRAPHY

DVDS

- ★ Death of a Nation (2004/A-F Records)

CDS

- ★ A New Kind of Army Reissue (2004/A-F Records)
- ★ The Terror State: (2003/Fat Wreck Chords)
- ★ Bouncing Souls/Anti-Flag: BYO Split Series Volume IV (2002/BYO Records)
- ★ Mobilize (2002/A-F Records)
- ★ Underground Network (2001/Fat Wreck Chords)
- ★ A New Kind of Army (1999/Go Kart Records
- ★ Their System Doesn't Work For You (1998/A-F Records)
- ★ Die For The Government (1997/New Red Archives)
- ★ North America Sucks Split CD w/D.B.S. (1996/Nefer Records)

7 INCHES

- ★ Anti-Flag/The Obnoxious Split 7": I'd Rather Be In Japan (1996/NAT Records)
- ★ Anti-Flag/Against All Authority Split 7" (1996)
- ★ Anti-Flag/GodSquad Split 7" (1995)
- ★ Kill Kill Kill (1995/SelfServ/Ripe Records)
- ★ Anti-Flag/The Bad Genes Split 7": Rock'n With Father Mike (1994/Ripe Records)

12 INCH VINYL

- ★ A New Kind of Army ReIssue (2005/A-F Records)
- ★ Mobilize (2004/A-F Records)
- ★ The Terror State (2003/Fat Wreck Chords)
- ★ Bouncing Souls/Anti-Flag: BYO Split Series Volume IV (2002/BYO Records)
- ★ Underground Network (2001/Fat Wreck Chords)
- ★ A New Kind of Army (1999/Go Kart Records)
- ★ Anti-Flag/The Dread Split 12" PictureDisc (1998/SixWeeks Records/Clearview Records)
- ★ Die For The Government (1997/New Red Archives)

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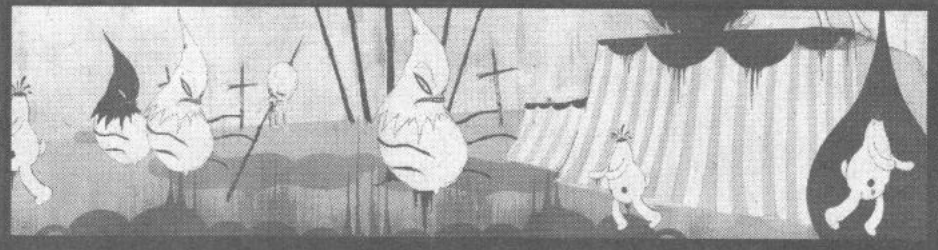
SIEG HOWDY, PARDNERS!



For those of you still reeling in the wake of ***Never Breathe What You Can't See***, here's some more! Further off the deep end and more Melvinoid this time, **Jello and the Melvins** serve up six more studio tracks (including a cover of **Alice Cooper**'s "Halo of Flies"), remixes by **Al Jourgensen, Dälek**, and the **Deaf Nephews**, and to top it off: an all-new live version of the DKlassic "Kalifornia Über Alles" – this time about the gübernator, Schwarzenegger himself-and not a moment too soon!' Featuring killer artwork by Camille RoseGarcia! Say it loud, say it proud – "Sieg Howdy!"

JELLO BIAFRA WITH THE MELVINS — ***SIEG HOWDY!***

F-MINUS

WONT BLEED ME / FAILED SOCIETY

Two EPs and unreleased cover songs comprise this essential album of no-bullshit Hardcore from scene veterans F-Minus. 20 songs of in-your-face, to-the-point, straightforward HC blasts! Featuring Brad from Leftöver Crack, the band employs a killer two-pronged, male/female vocal assault that gets their point across loud and clear!

REPORT SUSPICIOUS ACTIVITY

Vic Bondi of Articles of Faith and ex-Jawbox member and producer extraordinaire J. Robbins join forces to forge RSA from unadulterated anger and politically-charged venom. Punishing grooves, a few post-Hardcore elements, and raw, honest, energy coalesce into a massive album that demands to be heard.

Tarantella

Esqueletos

From the fertile breeding ground of Denver, Colorado, comes Tarantella. A heady mix of spaghetti western twang, south American mystique, gritty Americana and lush, seductive female vocals, Tarantella sounds like the soundtrack to a movie that would be fucking awesome. Featuring former and current members of 16 Horsepower, Slim Cessna's Auto Club, Woven Hand, Lillium, and Blood Axis.

16HORSEPOWER

Olden

Hoarse

From the Rocky Mountain state of Colorado comes "the best band my home state ever produced," according to Jello Biafra. Finally available again, these two albums are essential listening . Somewhere between alt-country, dark Americana, blues, and... a lot of other stuff, 16 HP may no longer be a band, but their music survives them via these mandatory reissues.

turn me on dead man

god bless the electric freak

TMODM meld mind-altering psych and mind-numbing heaviness into a musical cocktail of extreme rock that combines everything that kicks ass and leaves out anything that doesn't. "God Bless the Electric Freak" is a lysergic spectacle of feedback-drenched aural decadence!

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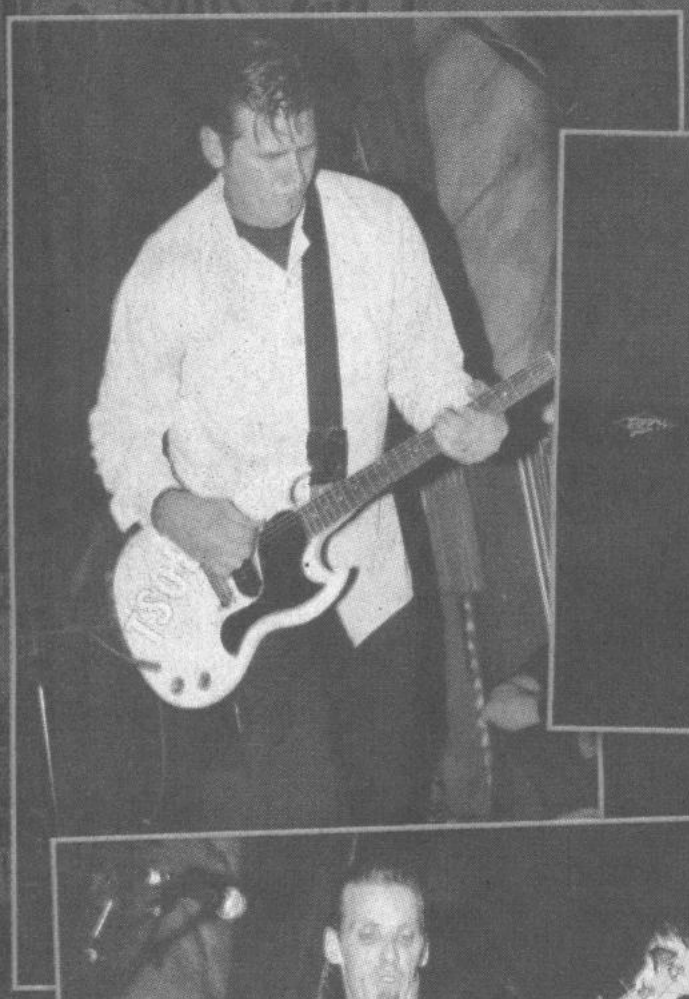
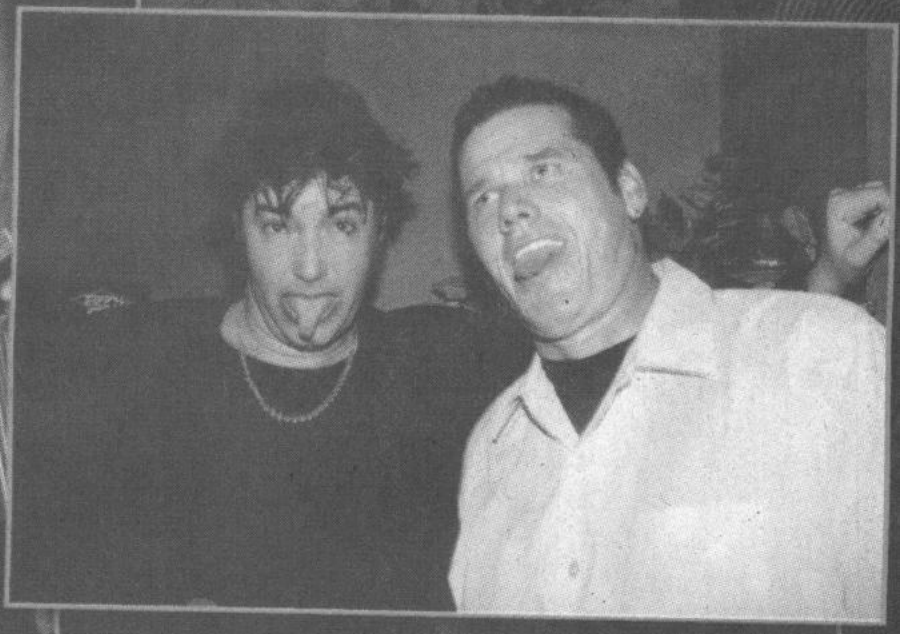




PHOTOGRAPHY BY ANARCHY ALICIA HARDY

anarchyalicia@anet.net

INTERVIEW WITH VOCALIST, NIC

By Davey J.

YOU GUYS SEEM TO HAVE QUITE THE LINEAGE BEHIND YOU. CAN YOU TELL US WHO'S IN THE BAND AND HOW YOU GOT TOGETHER?

Yan drums and Dave plays bass. I've known these two guys since high school. They'd been jamming together and I joined them about ten years ago to form the STREET TROOPERS. We played Oi! music and became something of a spearhead for the anti-racist skinhead movement in Montreal. We all started the third generation of Montreal SHARP together, which explains the SHARP logo on our 'Montreal' 7-inch. We also insisted on a strong political message, something that which wasn't exactly in vogue at the time. Some time later, our guitarist Felix left the band and that ended it. Yan and Dave started up FATE 2 HATE with current UNION MADE guitarist, Rich. A couple of years of that, several line up changes and an album later, I took over full time vocals and we eventually decided to change our name to UNION MADE. The band had evolved to yet another level. We decided to take up the same charge in hardcore that we'd maintained in the skinhead scene with the STREET TROOPERS and bring back a political message. Hardcore lyrics have gotten so redundant and meaningless.

WHAT ARE YOUR INFLUENCES, MUSICAL OR OTHERWISE?

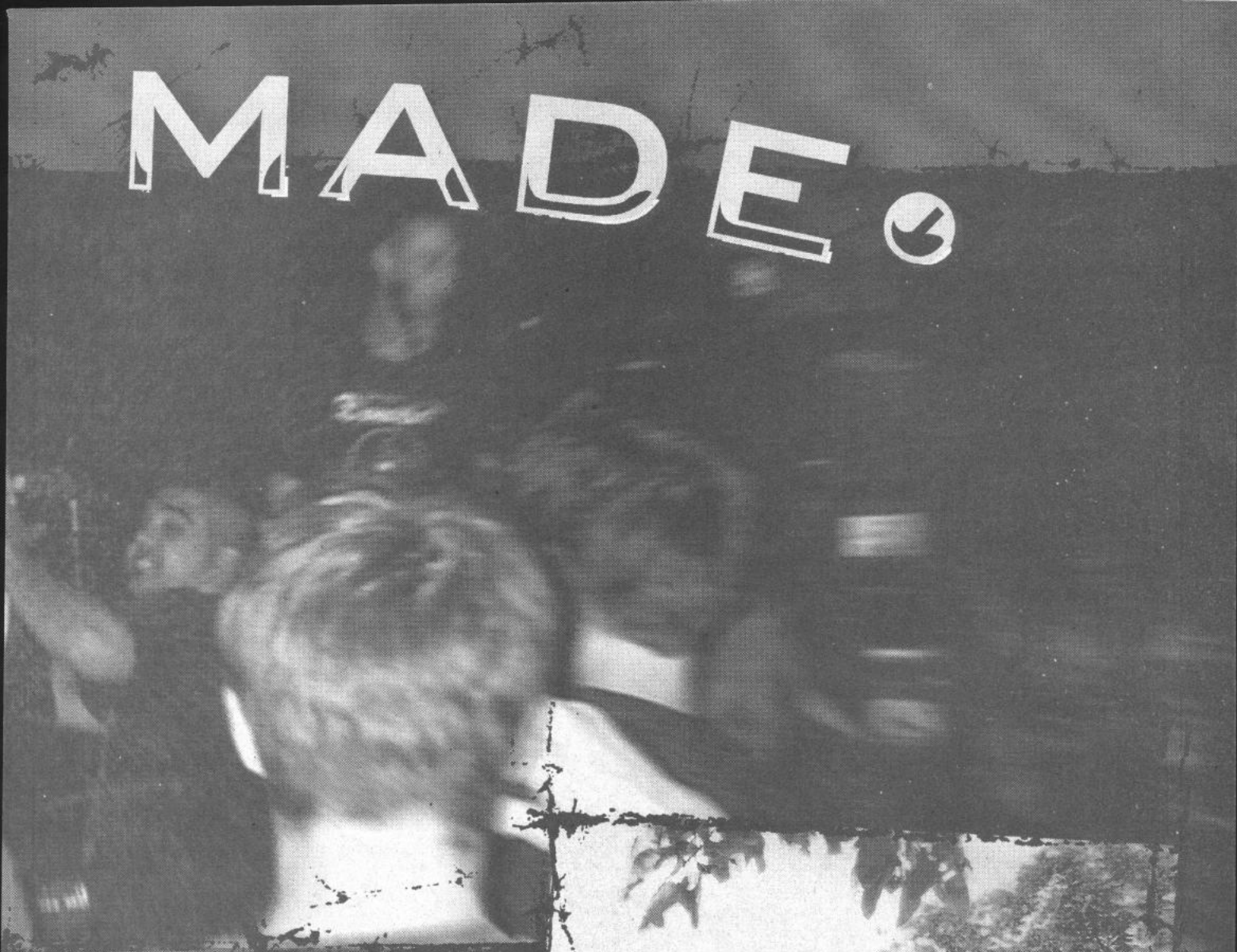
Early CRO-MAGS is a big one. A lot of the old school New York stuff, for sure. Lately, I would definitely say E TOWN CONCRETE and IGNITE are right up there. Rich is influenced mostly by metal. As for lyrics, I'm influenced by Woody Guthrie, THE REDSKINS, OI POLLOI, SICK OF IT ALL, ... There are too many to name!

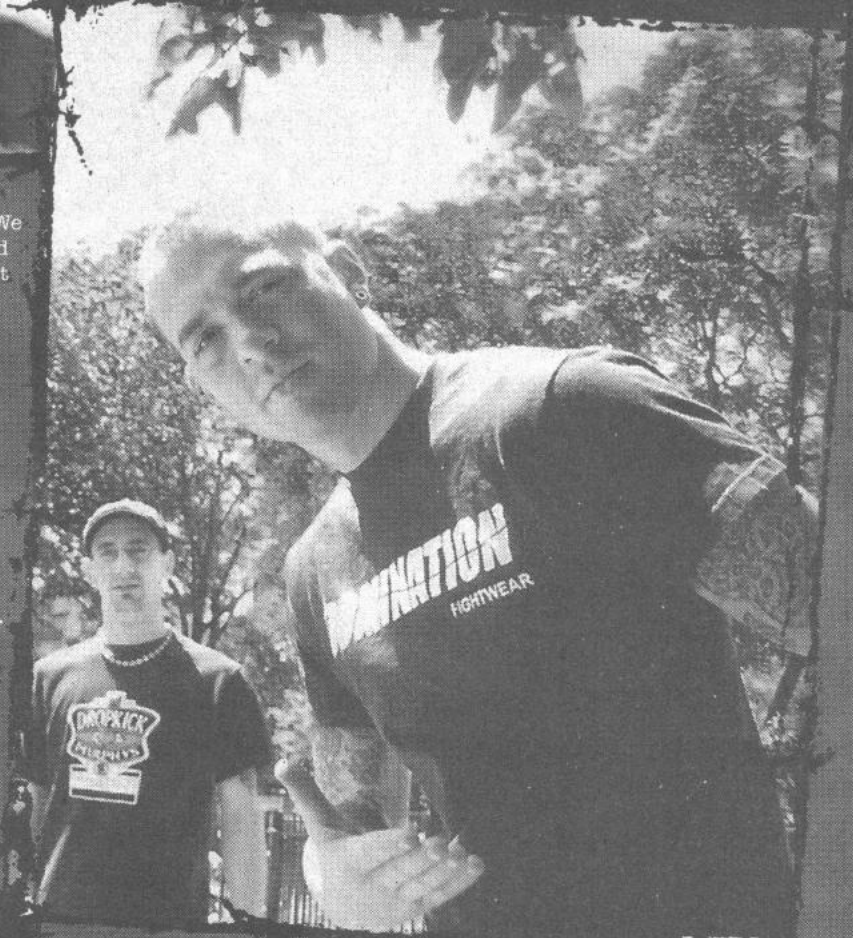
YOU'RE CALLED UNION MADE, AND YOU'VE ALSO GOT A SONG CALLED 'UNION MADE'... THE CHORUS GOES "I'M UNION MADE, FROM BONE TO BRAINS. FAMILY, WORK AND FRIENDS, UNION IS OUR STRENGTH. THRU IT WE WORK, WRECK AND PLAY. OUR UNION IS OUR SAVING GRACE." WHAT IS THE CONCEPT BEHIND 'UNION MADE'?

That there pretty much sums up the attitude. "Union is the working class levity". No matter what corner of life you're coming from, the workin class' best weapon is a union; be it made up of family, friends, or co-workers.

IN YOUR BIO IT STATES THAT UNION MADE IS "HARDCORE

MADE.



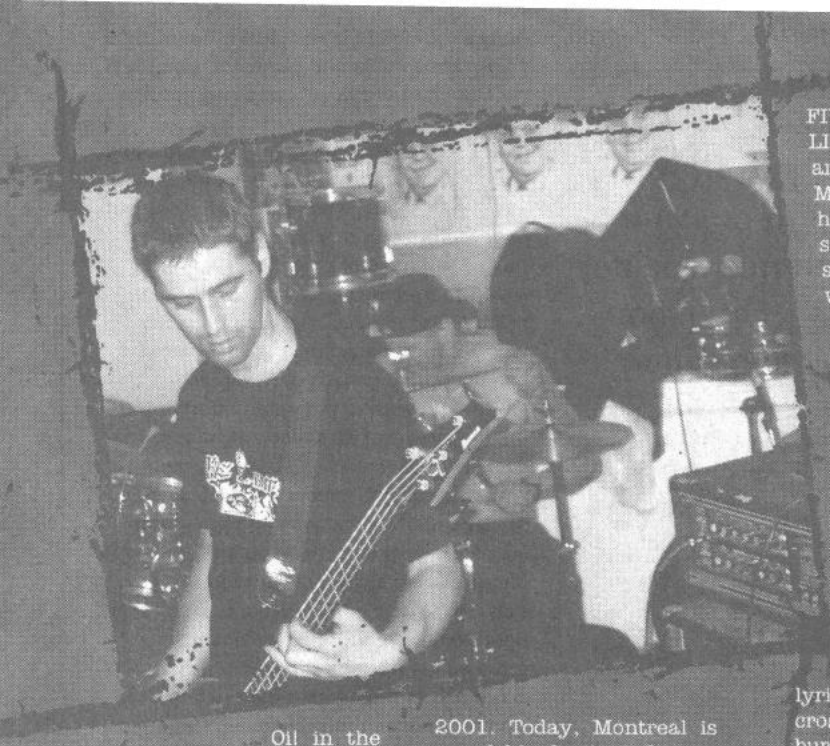


ON A MISSION TO INJECT THAT OLD SKINHEAD ADAGE INTO THE FRAY: 'HAVING A LAUGH - BUT MOST IMPORTANTLY - HAVING A SAY.'" COULD YOU EXPAND ON THIS 'MISSION' - WHAT ARE THE GOALS OF THE BAND AND WHAT DO YOU THINK OF THE CURRENT STATE OF THE HARDCORE SCENE IN MONTREAL AND ELSEWHERE?

All street music has a strong class content. It has always tackled the subjects of working class frustrations and realities. We believe we must not just speak of injustices but offer solutions. A bunch of 17-year old hardcore kids yapping through twelve tracks about staring people down without naming an enemy is worthless. Our enemies have a face. Our scene can't just be a social club full of rebels without a cause. We need to understand our reality and act upon it to become a real threat.

SO, IT SEEMS UNION MADE ARE ON THE WARPATH AGAINST TENDENCIES WITHIN THE HARDCORE SCENE YOU VIEW AS HAVING SOLD HARDCORE DOWN THE RIVER. WHAT ARE THESE TENDENCIES SPECIFICALLY, OR HOW ARE THEY MANIFESTED?

We're seeing the same drift that occurred with



Oi! in the 90s. There are rampant right wing bands that close their sets with hypocritical 'Unity' and 'No Politics' commentary. Although there are very few, it's the acceptance and tolerance of these bands in the hardcore scene in general that's troublesome. I don't know any street based music that started out as an endorsement leaflet for the establishment. We're working class. Our music should stand for working class principles.

CAN YOU TELL US ABOUT THE SKINHEAD SCENE IN MONTREAL? YOU'VE ALL SEEM TO COME FROM THAT TRADITION. IS IT STILL ALIVE AND KICKING IN CANADA AFTER ALL THIS TIME? WHAT CHANGES HAVE YOU SEEN OVER THE YEARS?

We've been around the scene for a long time. Montreal and the rest of Quebec are unique to America in that it has always been left leaning. Still, we've had our fair share of fighting with nazis and fencewalkers. We were a handful at first, but we built the opposition with SHARP and spent several years in all-out war throughout the late 90s. We won back our streets (but still have to do the occasional clean up) so we started fighting the big fight with RASH in 2001. Today, Montreal is a redskin-dominated scene. But all anti-fascist skinheads stick together. As far as the hardcore scene goes, there aren't that many skinheads in it. There are a lot of skinheads that support specific bands like as ours, HOLD A GRUDGE and INYRFACE (RIP). There is a tight friendship between the RASH crew and a bunch a hardcore guys and girls. This basically paved the way for skinheads reuniting with the hardcore scene after a long period of separation. RASH started putting up hardcore shows at their local, so that will likely strengthen those ties.

ANY OTHER BANDS YOU CAN RECOMMEND FROM EITHER THE QUEBEC SCENES OR ENGLISH-SPEAKING CANADA?

Yes. INEPSY are an incredible Motorhead-type Montreal punk favorite. GUTTER DEMONS are a psychobilly band that crosses over into all the scenes. If you're open minded about French-speaking/singing bands, ESCALAVES SALARIÉS are awesome CLASH-styled rock, JEUNESSE APATRIDES are the most sing-along-ish Oi! on the streets, SOUL AND SPIRIT is a great up and coming skinhead reggae band. CLASS ASSASSINS on Insurgence is great punk rock. As for decent hardcore acts, there is FIVE SEVEN, JAWS OF LIFE, RADICAL ATTACK, and HOLD A GRUDGE. In Montreal, there are new hardcore and punk bands springing up all the while, so it's hard to keep up with everything.

WHAT DO YOU THINK OF THE AMERICAN HARDCORE SCENE? WHAT PLACES HAVE YOU PLAYED IN, BANDS YOU'VE PLAYED WITH, AND PLACES YOU WANT TO GO BACK TO PLAY?

I am not a big fan of the latest trend in the American hardcore scene, music and lyric-wise. If your gonna crossover to metal, don't burn the bridge behind you and still call it hardcore. As for lyrics, a lot of bands have absolutely nothing to say. It's all makeovers of the popular NEW KIDS ON THE BLOCK classic 'Hangin Tough' at best. It's embarrassing. As for specific scenes, Baltimore is definitely the best hardcore one we have experienced. It's an older scene (a lot of thirty-somethings) that can still dance around and go nuts. Thanks to Bulleye of FIGHTING CHANCE for that great experience. In NYC, we've played mostly with hardcore punk bands such as EYES OF HATE. ABC NO RIO is always fun to play up there, thanks to RASH NYC. We're comin' back!

WHAT CAN WE EXPECT FROM THE BAND IN THE WAY OF TOURING? WILL YOU GUYS MAKE IT SOUTH OF THE BORDER TO SUPPORT THE NEW RECORD?

Of course! We'll be playing the North East from the time our full-length comes out, until the end of the year. Mostly extended weekends away in Canada and the US.

WHEN YOU TOUR IN THE FALL, WHERE SPECIFICALLY CAN WE EXPECT TO CATCH A UNION MADE SHOW?

With our new album, we're looking forward to playing Burlington VT, NYC, Baltimore, Philly, Washington, Boston, Detroit and Buffalo.... Just to name a few. In Canada we'll be in our hometown Montreal on the 4th of September with HUDSON FALCONS, Quebec, Chicoutimi, Trois-Rivière, even in Abitibi. Ottawa, Toronto, Hamilton and Windsor will also be hit.

IF YOU COULD GO ON TOUR WITH ANY BAND(S), WHO WOULD THEY BE?

NEW KIDS ON THE BLOCK. We would love to hang tough with them. ha ha

HOW DID YOU HOOK UP WITH INSURGENCE?

They're hardcore anti-fascist and so are we. Our friendship started from the time of our first band, STREET TROOPERS and we've been working together since.

ANY AMUSING STORIES FROM THE OLD DAYS?

How much space in the magazine have we got? Nazis planted a fake 'bomb' at a STREET TROOPERS show; we got 'sieg-heiled' by a black skinhead in Boston.... too much of that shit to mention...

BIG PLANS FOR THE FUTURE?

We just hope this album will put our band and Insurgence Records on the hardcore map.

ANYTHING TO ADD?

Pick up our brand new CD, 'Hard Grace' and get your fix of real deal, no nonsense hardcore. Check out some of the other bands on Insurgence (www.insurgence.net) while you're at it. Big respect to Loud Fast Rules Magazine for keeping the torch lit. Our union is our saving grace!

WEBSITE:
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AL QUINT

MY MOST MEMORABLE LIVE SHOWS

Being somewhat older than a lot of people involved in the punk scene, I'm often asked by the youngsters to talk about the "good old days." The first thing I tell them is that these are still the good days. That's only partially true because I have to admit that, while I'm capable of entering a "zone" when seeing a band that's connecting with me in both a physical and emotional fashion, it's not quite the same as in my younger days. It was a visceral thrill. Best way I can describe it (someone once chided me for overusing the word visceral in my writing—fuck him!). But the kids want to hear about it. They want to know what it was like to see bands who were around before they were born or in infancy. I sometimes realize how old I'm getting when I hear these kids talking about 2000 as "back in the day." I sometimes forget how young they were when I ask them if they saw a band that was around in the early 90s and they have to remind me they were in grade school. Reality check!

As I've probably mentioned in other columns I've written over the years, I had something of a sheltered childhood and adolescence. I was an avid music listener and record collector but didn't get out much, as they say. I didn't really see my first live rock show until the summer of '78 when I was 18. It was at a hockey rink in Danvers, MA and the headlining band was the Nervous Eaters but the show ran all day and, after about 5 hours and the show barely two-thirds over, my friend Leo and I decided to get out. So we didn't see the Nervous Eaters during their best years. When I finally saw them sometime in the 80s, it was fairly underwhelming. Except for the Eaters, it wasn't really a punk show, anyway. I remember the first band, Revolver, opened with a cover of Thin Lizzy's "The Boys Are Back In Town." I also remember another band, Kill Sound, were pretty fuckin' rocking, but more metal than punk. We were pretty far up in the bleachers, the bands were on the rink floor and it didn't have a lot of immediacy or intimacy. Just volume, smoke and roadies wearing "Disco Sucks" t-shirts.

When I got to college that fall, the first place I had to check out was the Rat, the legendary Boston punk club. Leo came up to visit for the weekend from his college and we went there to see a band called the Stompers, who were fairly popular with the more mainstream bar-band scene. Low-rent Springsteen rock 'n roll, essentially. Leo loved 'em—he didn't really 'get' punk until years later. I thought they blew. They did get a major label contract later on and I imagine you can find that album in the dollar bin somewhere.

Anyway, I don't really count those two gigs as my first punk shows. The first official, dyed-in-the-wool punk gig I ever saw was at that same Rat club in January of 1979. I'd seen the posters for "Butcher Baby" plastered all over Boston and had picked up the EP the week before. I couldn't convince any of the guys on my dorm floor at BU to go to the show with me so I went alone. It was snowing and I trudged the half mile or so from my dorm to the club. What a freak scene. Lots of degenerate, scary looking people, to this 18 year old. The opening band was the Mollis, who put out a collectible, Killed By Death 7" called "White Stains" and I remember that song. They had a keyboard player who also doubled on electric bassoon, if memory serves me correctly. Or maybe it was another guy, but there was bassoon. An artsy take on punk. They finished and, while the Plasmatics set up, there were video clips of the band showing on the monitors. Finally, the clips ended and there was a blast that came from the stage—there they were. Wendy O. Williams was decked out in a bloodstained Plasmatics' t-shirt and sheer black see-thru panties. Guys up front groped for her and she kept pulling back at the last second. Wild fuckin' shit. The set ended with "Butcher Baby." Someone wearing an execution hood came out with a violin and sawed along. Speaking of sawing, Wendy, of course, sawed a guitar in half with a chainsaw. The set ended, the lights came up and, although each band had one set left, I decided to call it a night—I'd seen what I wanted and when I got back to the dorm, I regaled the guys there with an account of what I'd just seen. They didn't seem impressed. Too busy listening to the second Boston album or disco. Jimmy, one of the only other punks in my dorm, had already moved out. He was a good guy—he later ran the Underground club in Boston and also managed Mission of Burma.

So that was my live punk rock baptism. Quite an event. 26+ years later, I'm still going to shows and I guess I've seen quite a few bands. Probably a couple thousand. Who knows. Here are some other memorable ones from my younger years, off the top of my head. All in Boston, Cambridge or environs. I may do a sequel some other time with shows of more recent vintage. Like seeing 9 Shocks Terror in 1997 and that show casting me headfirst back into raw, underground hardcore punk. Or all those sick shows with the New Bomb Turks throughout the 90s. But let's get into the wayback machine...

THE CLASH, BO DIDDLEY, RENTALS, HARVARD SQUARE THEATER, 2/16/79

Sometimes, I remember the date, sometimes the month, sometimes the year. I'll never forget this show. Had to go alone, again, and I'm lucky I got a ticket (price: $7.50) because it sold out in a day or so. No way I was missing my favorite band at the time and it's still one of my favorite shows. Interesting combination of bands—the Clash insisted that they play with bands that had minority members and women. The Rentals were two man/two woman new wave/garage band who got booed off the stage although, in retrospect, they weren't that bad. Bo Diddley completely won the crowd over, though. Primal, primitive classic rock 'n roll and he had it fucking cold, man. Shortly after that, a backdrop of interwoven flags drops and the Clash take the stage and blast out "I'm So Bored With The USA." I remember my fist pumping furiously for the likes of "Tommy Gun" and "Complete Control." Even from the balcony, it hit me fucking hard. I saw the OG Clash only one time after that, at the Cape Cod Coliseum in '82 and then Clash-Lite at the Worcester Centrum around '84. Definitely not the same.

STIFF LITTLE FINGERS, PARADISE, '80 AND '81

I think Thrills opened one of these shows. Their guitarist, Johnny Angel, is now a talk host in LA under the name Johnny Wendell. OK pop/punk meets girl group music, always better live. Anyway, SLF were another favorite of mine, from the time I first heard "Suspect Device" in '79 and they were touring behind "Nobody's Heroes" and "Go For It" respectively. Kind of between the original punk and hardcore time frame and, while I was checking out new bands and other styles, I still wanted to hear good old headbanging punk rock. SLF fit the bill, even with their too-long cover of Bob Marley's "Johnny Was." Don't remember what the opening song was in '80, but in '81, it was "Roots, Radicals, Rockers and Reggae." Jake still had the sandpaper snarl going on and they knew how to command a stage.

AL QUINT

THE JAM, BOYS LIFE, CHANNEL, SUMMER 1981

2000 or so people jam-med (sorry) into this club. Hot, stifling and my then-girlfriend/now-wife Ellen and I both felt as though we were going to pass out eventually. Boys Life were local mod punk teenagers who had become pals with the Jam and got the opening slot—trio plus sax and pretty good, actually. I went to see them quite a bit back then. The Jam were touring behind "Setting Sons" and I remember singing along to every word of "Private Hell" and some guy with an affected (i.e. fake) British accent also sang along and I think we had our arms over each others shoulders. I remember his parting words to Ellen being "see 'ya, luv." The Jam's '82 tour, with the two auxiliary players, wasn't nearly as good. But this show fired on all cylinders and I even recall Weller smiling for a second or two.

KILLING JOKE, CHANNEL, SUMMER 1981

The Channel hosted a ton of great shows throughout the 80s. Mafia run (allegedly), goonish bouncers, cavernous... but I probably saw more good shows there than anywhere else. Here's a band I got into while stretching the parameters, as I mentioned. Sheets of guitar, a thudding beat and Jaz Coleman making a complete, crazed spectacle of himself. "Pssyche" was the surprise show-stopper. During the opening "Wardance," Jaz laughed maniacally during the chorus. His face was charred-up to look like a nuclear survivor. Pretty fuckin' memorable. The best show I saw that year besides...

BLACK FLAG, VITAMIN, STREETS, 12/26/81

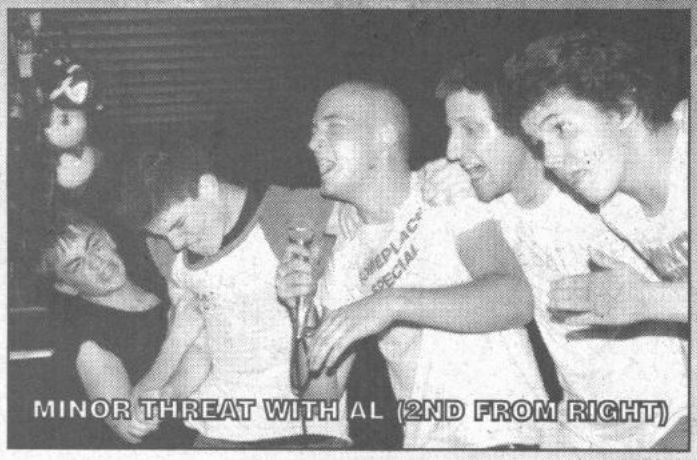
Streets was a cool, short-lived club in Allston and I managed to see some good bands there in the fall of '81, mainly TSOL and Anti-Pasti. My friend George worked the door so I even got in for free, most of the time. This was the sickest show, though. The day after Christmas in '81, filled with angry hardcore youth and I was still kind of an outsider to that scene, at the time. Come to think of it, I never really broke the clique. Anyway, this was shortly after Henry had taken over on vocals and the first time I'd seen Black Flag. I did hear Dez sing during soundcheck, while waiting outside in the cold. An artsy punk band Vitamin opened and got showered with spit and abuse. Black Flag kicked into the opening chords of "TV Party" and the place completely exploded into frenzied slam-dancing. Leo was with me at that show and probably scared shitless. I loved every fucking second of it.

BAD BRAINS, GROINOIDS MAVERICK'S, 5/1/82

The Brains at a tiny little club in the financial district of Boston. A long narrow room with an outer bar. And the Brains were wicked late, as we say in Mass. As in they showed up at 1:30 AM and the club had to close by 2. Don't remember much of the Groinoids except they were obnoxious and had a topless woman dancing in front of them. Then a long wait. Ellen and I were about to say fuck it when we saw Earl Hudson walk in the door. Gear came in quickly, there wasn't a soundcheck. They plugged in and played. All hardcore. No reggae. Absolutely fucking blazing. One of the greatest sets I've ever seen. I saw them again the next afternoon at an all-ages show in a different club and it wasn't nearly as good—started and ended with hardcore but a shit-ton of reggae. But at Maverick's... holy shit... or holy jah... whatever...

FU'S, SS DECONTROL, MINOR THREAT, PROLETARIAT, GALLERY EAST, 6/12/82

I was just out of college. That was the week I started my job as a management trainee for the Zayre department store chain. This was my first real DIY hardcore punk show in Boston, at a little art gallery space near South Station in Boston. Probably 200 people there, maybe less. The organizers had Minor Threat play second because they wanted to make sure they got to play in case the show got shut down. It didn't, fortunately. The Proletariat, although not really a hardcore band, were embraced by the Boston hardcore scene and played well. This was first time seeing them... in fact, it was my first time seeing SS Decontrol, as well. I'd seen the FU's the previous fall, at Streets, when they were a three-piece and they'd improved dramatically in the four-piece lineup. But, of course, the main attraction was Minor Threat and, although I didn't go near the pit, I was still bowled-over by this band's insane energy level. I kept focusing on Jeff Nelson's lightning fast drumming and Ian's rubber-faced presence. I'd found something that really spoke to me and it was the start of a beautiful friendship... Minor Threat returned twice more in the next year—the following March, with the five piece lineup at a VFW hall in Cambridge (also a sick show, with SSD, Necros, FU's and the Meatmen) and a year to the day later at the Channel. They were incredible at those shows, too, but the first time was the most memorable. I really felt something that day.



MINOR THREAT WITH AL (2ND FROM RIGHT)

NECROS, NEGATIVE APPROACH, MEATMEN, GANG GREEN, DYS, GALLERY EAST, 8/13/02

The Process of Elimination tour, plus two locals. DYS really sucked at that point—it was before they got Andy Strachan on guitar and the highlight was their cover of "Wipe Out." Gang Green were a bit off, too. But then the midwesterners took the stage and it was a 1-2-3 punch, especially Negative Approach. Excuse me, Negative FUCKING Approach... Just nuts. John Brannon coldly staring down the audience, harshly barking out the words, neck veins and forehead veins in bold relief. I only knew "Lost Cause" at that point (the 7" wasn't out yet) but hadn't yet heard a band this fierce. The Meatmen provided comic relief, the Necros also thrashed energetically and did a cool cover of Sham's "Rip Off" to end the show but that night belonged to Negative Approach. Their '83 show at the Channel was decent, their '84 show with just Brannon remaining less-so but this was a band at the pinnacle of their raw savagery. I should mention that it was shows such as this one that inspired me to start my 'zine, originally called Suburban Punk. This show was reviewed in the first issue.

MISFITS, FU'S, DYS, NEGATIVE FX, FIRST CAMBRIDGE CONGREGATIONAL

AL QUINT

CHURCH, 12/17/82

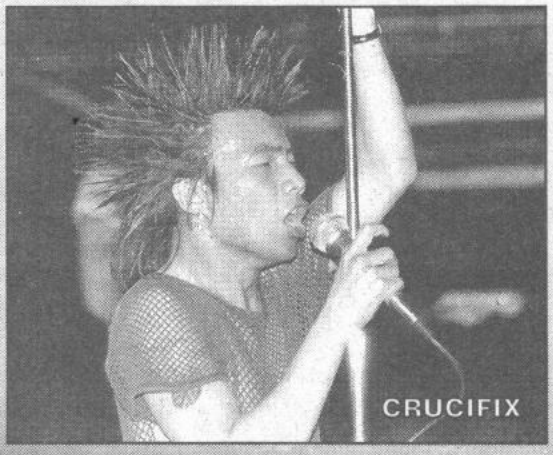
Man, did I go home with some bruises after this one. A wild, insane show. Some people did act like assholes (I might have been one—I honestly don't remember) and raided a refrigerator filled with milk in the basement, all the while singing the Teen Idles' "I Drink Milk." Negative FX had really got it together by this point. Choke was sporting a beard and a flannel shirt and there were lumberjack jokes. DYS had also improved and the FU's were kicking lots of ass by this point, as well. When they did "Green Beret," a line of people charged from the back of the stage when Sox yelled "hit the beach!" The Misfits raised holy hell, playing songs spanning their whole career. Robo was the drummer at this point and I remember him coming up to me at the end of the show and giving me a pocketful of change for the second issue of my zine.

MISSION OF BURMA, DANGEROUS BIRDS, NEGATIVE FX, BRADFORD HOTEL, 3/12/83

Mission of Burma are one of my all-time favorite local bands. They could be maddeningly inconsistent live but they were on more often than not and created a live sound that was a howling sheet of burn and melody. As time progressed, they were clearly influenced by the hardcore punk boom. Drummer Peter Prescott has been quoted as saying that playing with the Bad Brains was a turning point and Burma found a mutual kinship with the local hardcore community and I definitely remember seeing them at some of those shows. Guitarist/vocalist Roger Miller, unfortunately, had developed tinnitus and Burma announced they'd be splitting and played two final Boston shows at this hotel ballroom in the theater district (it's now the Roxy club, by the way)—one all-ages, which I attended, and one for the overage crowd. Negative FX were also playing their last show and their buddies started wreaking havoc with stage dives and slamming the minute they started playing. They did get through about 15-20 minutes before the sound got cut and Choke yelled "we ain't gonna stop, fuck you" as they went into "Might Makes Right" (as heard on the Negative FX/Last Rights CD). Bedlam... it quieted a bit for the artier post-punk of Dangerous Birds (with Thalia Zedek, later of Come) but Burma's appearance brought out an endless parade of stage diving, even for the more melodic songs. What a way to go out. NFX never did re-form but Burma returned earlier this decade for another go-round and, both live and on disc, it's been a mighty reincarnation.

CRUCIFIX, SSD, DEEP WOUND, OUTPATIENTS, ALL WHITE JURY, GREENFIELD GRANGE, GREENFIELD, MA, 5/14/83

ROCK AGAINST REAGAN TOUR, UMASS AMHERT, 5/19/83



I think of these shows together—my first trip to Western Mass, home of Deep Wound and the much-underrated Outpatients, the latter of whom never got their due during their hardcore period (they went metal later on). While at that show, someone handed me a flyer for the Rock Against Reagan show at UMass. There was also one of those in Boston but I managed to miss it, somehow. Crucifix—holy fucking shit. While they weren't so great at RAR, they had my jaw on the fucking floor at the Greenfield show, shortly after when they opened for Flipper at the Channel and blew them off the stage and later that year back in Greenfield. One of the most powerful US hardcore punk bands I ever had the pleasure of seeing play live.

Western Mass. was a cool scene. Nowhere near as violent as Boston—they were doing circle pits there in '83 and it had a friendlier, more inclusive vibe to it. The Rock Against Reagan show was on a Thursday, a work day for me but there was no way I was missing it. So I called in sick and loaded up the car with a bunch of friends and we made the 2 ½ hour drive to Amhert. Minor Threat's "Out Of Step" blasting on my cassette deck in my 1980 Chevy Chevette. Actually, several hours in the car with some of those kids was a bit much. One of 'em, Chris, regaled us with stories about his dick all the way home and, at one point, offered this observation: "it swallowed a goat once." HUH? I also think he was the one that was farting incessantly throughout the trip. But those were my first two punk rock roadtrips and many more would follow.

Other things I remember about Rock Against Reagan: DRI playing faster than the speed of light. The fratboy jocks who paraded an American flag through the crowd. Some of 'em went in the pit and started suckerpunching people, including women. One of 'em singing the Pistols' "Belsen Was A Gas" and emphasizing the word Jews. The pigs almost shutting it down during MDC's set and threatening to confiscate everything because there had supposedly been complaints about noise.. Dave MDC whacking his head on something over the flatbed truck and almost knocking himself cold. The Yippie propaganda I brought home with me and the Rock Against Reagan poster that hung in my one-room apartment for the remaining two years I lived there. I still have it somewhere in the closet.

METALLICA, STEEL ASSASSIN, CHANNEL, JAUNARY '84

Metallica actually played the Rat in the summer of '83, opening for Raven and I was outside the club and didn't go in, LIKE A FUCKING MORON. I wasn't a moron this time and saw them play in front of maybe 200 people. This was during the "Kill 'Em All" tour. A few of us hardcore people started slam-dancing but the bouncers made us stop. I guess the metalheads weren't ready to be caught in a mosh yet. Bad joke but it fits 'cause Metallica were using Anthrax's gear—theirs had been stolen and they dedicated "Seek and Destroy" to the thieves. My first more or less underground metal experience—blam! Direct hit. Steel Assassin were local power metallers and all I remember is their singer wore spiked armbands and drew blood on his bicep when he crossed his arms in some kind of metallic pose.

HUSKER DU, ARTICLES OF FAITH, OUTPATIENTS, PERSONALITY CRISIS, PULASKI HALL, EASTHAMPTON, MA, 6/21/84

This was part of my "week with Hüsker Dü," where I saw them three nights in a row, in Providence, Boston and Western Mass., all the while going in everyday and working on little sleep and I was a zombie by week's end. Actually, the Boston show the day before this was the best Hüsker show that week. It was an invite-only affair at a tiny club, Chet's Last Call, near the old Boston Garden. They played an all-request set and I got to sing "In A Free Land" with

AL QUINT

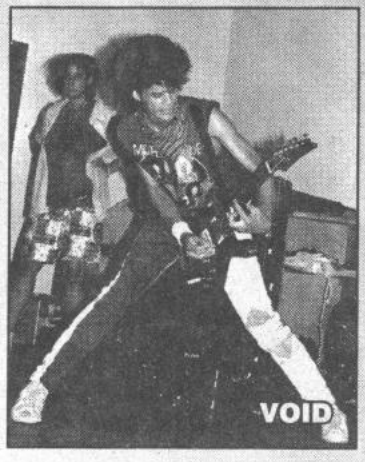
them. But I list the Easthampton show because it was life-changing. In a way. I got to see Articles of Faith, who were one of the best bands I saw that year. So fucking powerful and furious—two, sometimes three guitars ripping out the chords in tandem and Vic Bondi grasping the mike (when not fettered by a guitar) and getting in people's faces while voicing the lyrics that meant a lot to this angry 24 year old—mired in a job I despised. The summer of '84 REALLY sucked, work-wise. I was in a windowless office all day in the basement of a bank, working with chainsmokers and it was pure hell. The hardcore and punk shows were my release. I interviewed Vic and his bandmates that night and feel as though it was a turning point for my zine, which became Suburban Voice, with issue #11 and with Vic appearing on the cover. "Five O'Clock," "In Your Suit," "Every Man For Himself"—the songs from their "Give Thanks" album that came out after this show meant so fucking much to me. So did the two previous 7"s, especially "I Got Mine." I remember sitting in their van, admiring their Mr. T air freshener and also admiring someone who seemed to "get it." Not hero worship, just respect. Inspiration to get me through the shitty work day. The interview had a flow and easy conversationality I hadn't experienced before. Less than a year later, I broke free from my banking career and never looked back. No regrets. Oh yeah, the show—all the bands killed but it was AOF's night. And in the friendly Western Mass. environs, which meant I could dance and stage dive and not worry about tough-guy bullshit. I also interviewed Mitch from Personality Crisis—what a voice. And I played frisbee with Grant and Bob from the Hüskers. What a fucking week.

RAW POWER, RIISTEYT, PSYCHO, PARADISE, 7/30/84

RAW POWER, OUTPATIENTS, NO SYSTEM, OTHERS, PULASKI HALL, 7/31/84

FUCK AUTHORITYYYYYYYY!!!!!!!! The foreign hardcore invasion and Raw Power bowled over everyone who saw them that summer. Unstoppable and unforgettable—especially their guitar hero Davide, who also handled the banshee vocal on that song. The show at the Paradise featured the Holy Dolls era-Riistetyt and I don't recall much about their set except they'd weren't thrashing as much by then. This was the period where Psycho were a good fast hardcore punk band—loathed by a good chunk of the Boston hardcore scene and it wasn't always justified. But, man, Raw Power. A dynamo. Sheer hardcore meets metallic fury in those dawning crossover days, before people were calling it that. My band, at the time, No System, opened for them at Pulaski Hall and our set was memorable only for the fact that it was our first as a trio, with me on bass and vocals and I blew out my vocal chords for three days. Raw Power's bass-player borrowed my 40 watt Peavey bass amp and I can guarantee no better sound ever came out of that device in all the years I've owned it. My friend Jane (R.I.P.—I miss you so much) accompanied me to that show and bought a bottle of booze and got the band drunk. She got herself drunk, as well, and it was very interesting trying to find my way back to her house since I didn't really know the way and she was a bit too messed up to help me. She always got pissed when I told that story. Hope she doesn't mind now, if she's reading this. I'm not much of a believer in anything spiritual or the afterlife but something tells me she could still get even, regardless.

VOID, AGNOSTIC FRONT, MURPHY'S LAW, KIL SLUG, HUNTINGTON STREET YMCA, 8/11/84



This show was as memorable for the extracurricular shenanigans as much as the music... the basement of a Y and there weren't any more shows after this one, if I remember. Fights and violence all night, as Murphy's Law and AF were accompanied by a bunch of their thuggish friends. That 'ol NY/Boston rivalry and the Yankees weren't even playing! Dicky Barrett got beaten up by about ten of the New Yorkers. It was rough. Once again, don't remember much of the musical details, except for Void. Void's only Boston appearance and sick, twisted and killer, from the opening chords of "Who Are You." They were drunk but man did they shred 'n wail, as we said back in '84. Especially Bubba, in his Motley Crue shirt and kerchief. Remember, this was 1984—hardcore still had a fashion code, I think.

JERRY'S KIDS, GANG GREEN, 76% UNCERTAIN, PARADISE, 12/15/84

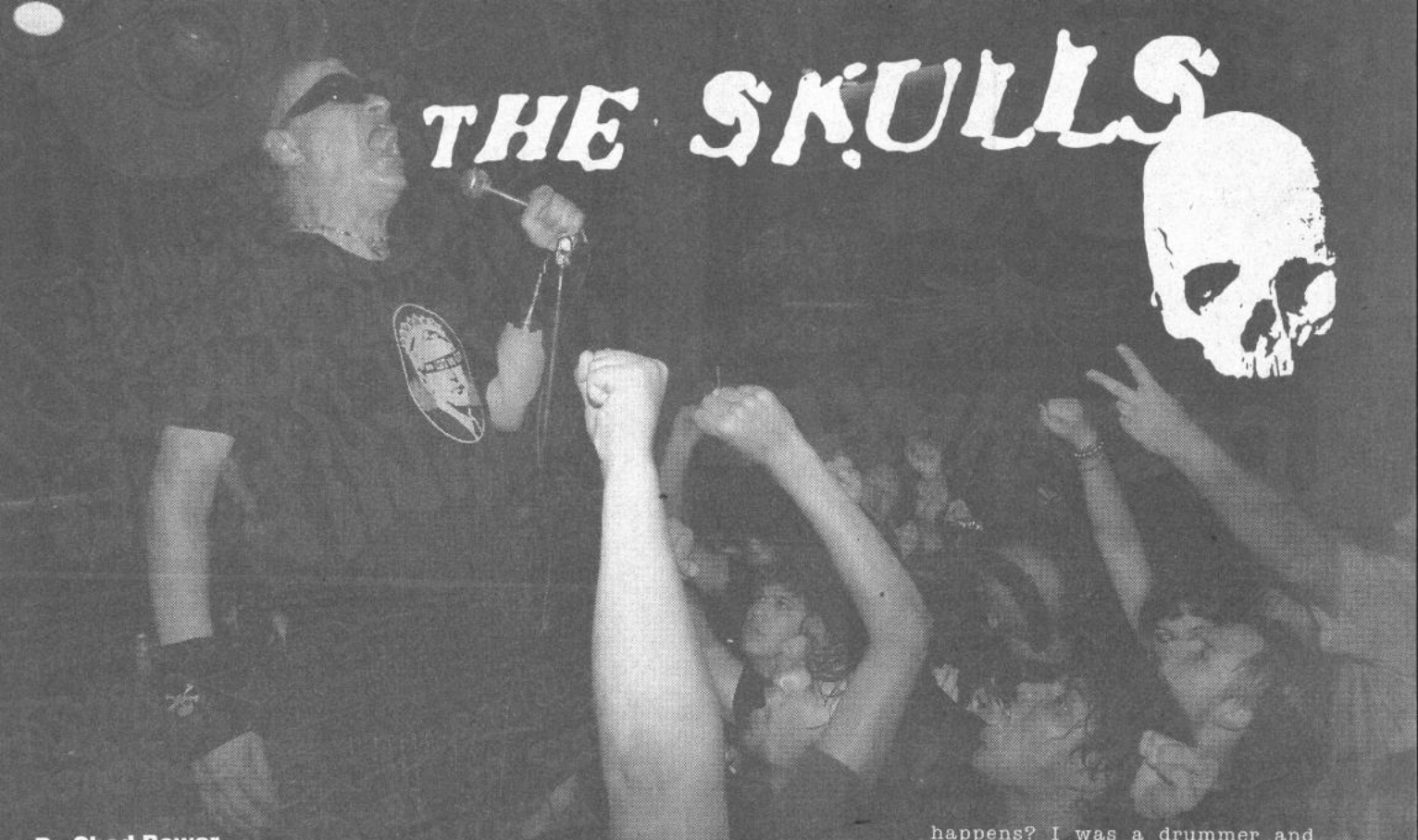
This was the show where Springa from SSD declared hardcore was dead and that "we end it here today." In a way, it was the end of an era because his band and DYS had gone in an execrable metal direction and a lot of people had moved on. Anyway, Springa was making a spectacle of himself during Jerry's Kids' set and got roughed up by the bouncers. Plenty of tension at that show but Jerry's Kids were full-tilt that day. This was the lineup without Chris Doherty and with Dave Aaronson. In all honesty, the lineup with Doherty was the best and I saw them play some absolutely pulverizing sets. Still, it was a benchmark show and a good place to leave off.

Shit, this is getting long. I didn't even get to the first time I saw Siege and was amazed by their sheer, violent force. Probably the best live local hardcore band of that time. Or the riot at the Youth Brigade show at the Channel in '83 where someone hocked a loogie at a bouncer and that started a chair-throwing brawl, right during "Sink With California." Or when Gang Green did their first reunion in the summer of '84 and Chris Doherty was really drunk. I mean barely able to stand up and he said "I'm not gonna fuckin' play until you all yell Budweiser." That's where the whole Budweiser schtick began. They got through about ten minutes until Chris got on a monitor and dove off and passed out on the stage. He was then carried off by his friends, to wild applause.

So many stories, not enough space...

Al Quint, PO Box 2746, Lynn, MA 01903/email: suburbanvoice@earthlink.net/Sonic Overload radio: http://sonicoverload.moocowrecords.com ✪

THE SKULLS



By Chad Bower

THE SKULLS were one of the original L.A. punk bands. They were formed in 1977 and soon became a staple of the scene. Lead singer Billy Bones soon dropped out of sight, and would periodically resurface. It wasn't until the early 2000's that BONES put together a proper lineup and started releasing music again. The current incarnation also includes guitarist Kevin Preston, drummer Sean "Geronimo" Antillon and bass player James "Hardslug" Harding, formerly of the UK punk band the ADICTS. The band's latest release is Night Of The Living Skulls, a DVD/CD combination of a live show and plenty of extras. I recently caught up with Harding.

How did the current incarnation of the band come together?

Me and Bones were introduced by a mutual friend back in 2000. We went to see an event at the Egyptian Theater in Los Angeles, which was a bunch of old musicians all getting together. I was hanging out with Billy and we suddenly looked at each other and had a spark in our eye. He asked if I played and I said yeah, do you? He said yeah, I sing. I asked if he wanted to do something. That's how the two of us started together. We threw a little band together and call it the DB5's. I was playing drums, Bones was singing, we had a mutual friend playing bass and a young kid that went to the same school as Bones' daughter playing guitar. After a few weeks I got a phone call from Bones asking if I minded if he did a SKULLS thing. A record company asked him to do a reunion show. They went off to start doing that as well. About two weeks before the show the mutual friend that played bass had to move to a different city and couldn't fulfill the engagement. Bones asked me if I knew anybody who could jump in and fill in on bass. So I said why don't I go out and buy one and figure it out and see what happens? I was a drummer and a keyboard player so I figured I could play bass. That's exactly what I did. A week later we started rehearsing, and a couple weeks later we played the show. The young kid happened to be Kevin Preston, the guitar player. So that's how THE SKULLS all came to be. It was an accident, really. the SKULLS were supposed to be a one- time thing to fulfill the show, and the show went off so well with this lineup that people told us we should keep playing. That's how the Skulls re-began.

How has the response been to Night Of The Living Skulls?

It's been really good. Everyone has been blown away with the quality of it. It's kind of like an encyclopedia of early L.A. punk because of all the additional footage on the DVD, like interviews with Brendan Mullen talking about the early days of the Masque, Bruce Moreland talking about his early days, it's such a cool piece. Everyone is over the moon with it and I think it's gone into a lot of collectors' collections in addition to SKULLS fans.

Isn't there a secret website password on there as well?

There was a jewel case package

and a DVD case package. Both packages had the same product, but the DVD package has a password allowing those people to get additional downloads and cool stuff like that.

How's the album of new material coming along?
We have got 4 songs on the shelf already and we have just written another three. So we have 7 songs of what is probably going to be a 12 song album.

Do you have a projected release date?
We were going to project November, but we decided we didn't want to put any parameters on it, because we don't want to rush it. We're adamant that this is going to be the best album we've ever done, which should be everybody's goal really on every album they do. So we don't want to put it out for the sake of putting it out. We're really going to take our time and make sure that the songs are valid and that there is no filler. We don't want to fall into that trap that a lot of bands do fall into where they write three hits and eight pieces of shit. We don't want that to happen.

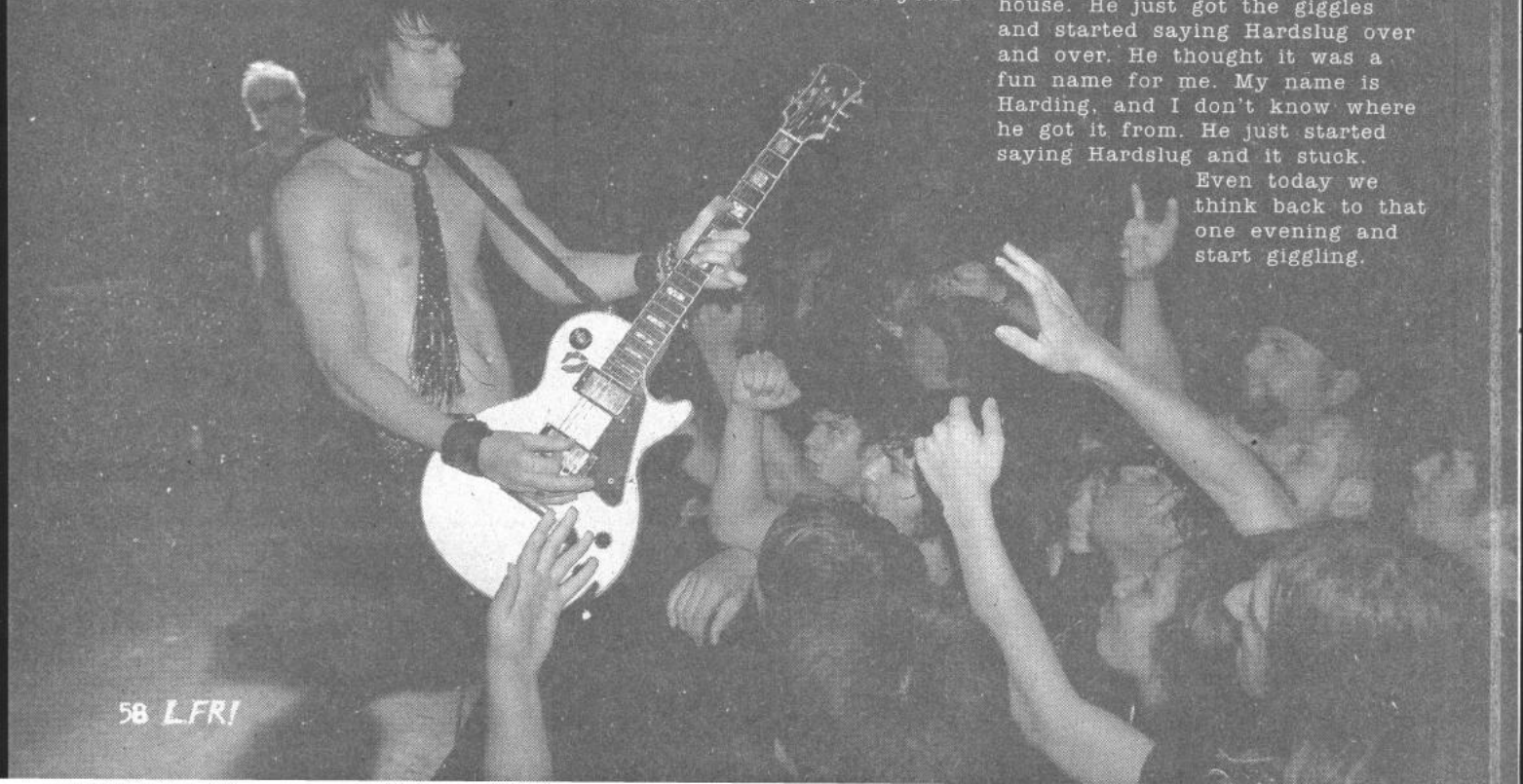
The SKULLS logo is very distinctive.
There are a lot of nuances in that sort of smiling Skull logo. The face itself was ripped off from a public domain typeface and then tweaked to make it able to be stenciled. All the components of the face are held together by three bits in the center, which means you can photocopy it as big as you like and it will all hang together. Then you can go deface your town. What we also did was give him a crafty little smile and look in his eyes, almost like he's having fun. He's not too sinister. You see a lot of skulls out there, and they all try to be sinister. We're all about tongue in cheek. It's supposed to be a bit of fun, but keep the edge and create a fifth member of the band. It's like a little identity of the band.

Before you were in the SKULLS you were a member of the ADICTS. How did you become a part of that band?
I grew up in Ipswich, England, which is where the ADICTS come from. We all grew up together. I was one of the little kids a couple years younger than they were. In 1979, 1980 I would drive around on the bus and we'd go to gigs together all over the country. It was great. In 1985 their manager called me up and told me they lost their keyboard player and needed one to play in America in three weeks and asked me if I knew anyone. I told him I'd check around and hung up the phone and thought about it. I played piano and I know all the ADICTS songs and I know all the guys and I'd never been to America. What was I thinking? So I called him back and told him I found him one. He said who, and I said me! And that was that. It was very cool and a very nice ride. It lasted a couple of years.

In 1987 things changed and I was getting a bit restless. I was about 22 and wanted to go off and do something else. I had really taken a liking to Southern California when we played over here. I ended up moving there, getting married and settling down.

Have you lived in the US since then?
We went back to the UK in 1990 for five years, then we came back here in 1995. I've since had twins and we've all sort of nuzzled down and are very happy. When I was in England we put the ADICTS back together because I had a record label over there. I gave them a week to write an album and they did. It was the original four piece without me and the album was called Twenty-Seven. I released it on Hardslug Records. I think it's possibly one of the best things they've ever done because it was so spontaneous. When I came back to the US, a couple of them ended up moving over here. Whenever they did a new album they asked me if I'd come and play keyboards on it. So I continue to play keyboards for them even now. I played a bit of bass on the last album as well. We're all really good friends.

How did you get the nickname Hardslug?
The name Hardslug came from a good friend of mine back in England. We'd done copious amounts of mushrooms and about 10 pints of booze each one night. We were comatose in his house. He just got the giggles and started saying Hardslug over and over. He thought it was a fun name for me. My name is Harding, and I don't know where he got it from. He just started saying Hardslug and it stuck. Even today we think back to that one evening and start giggling.



What have been the big changes you've seen in punk in the 20 plus years you've been around it?

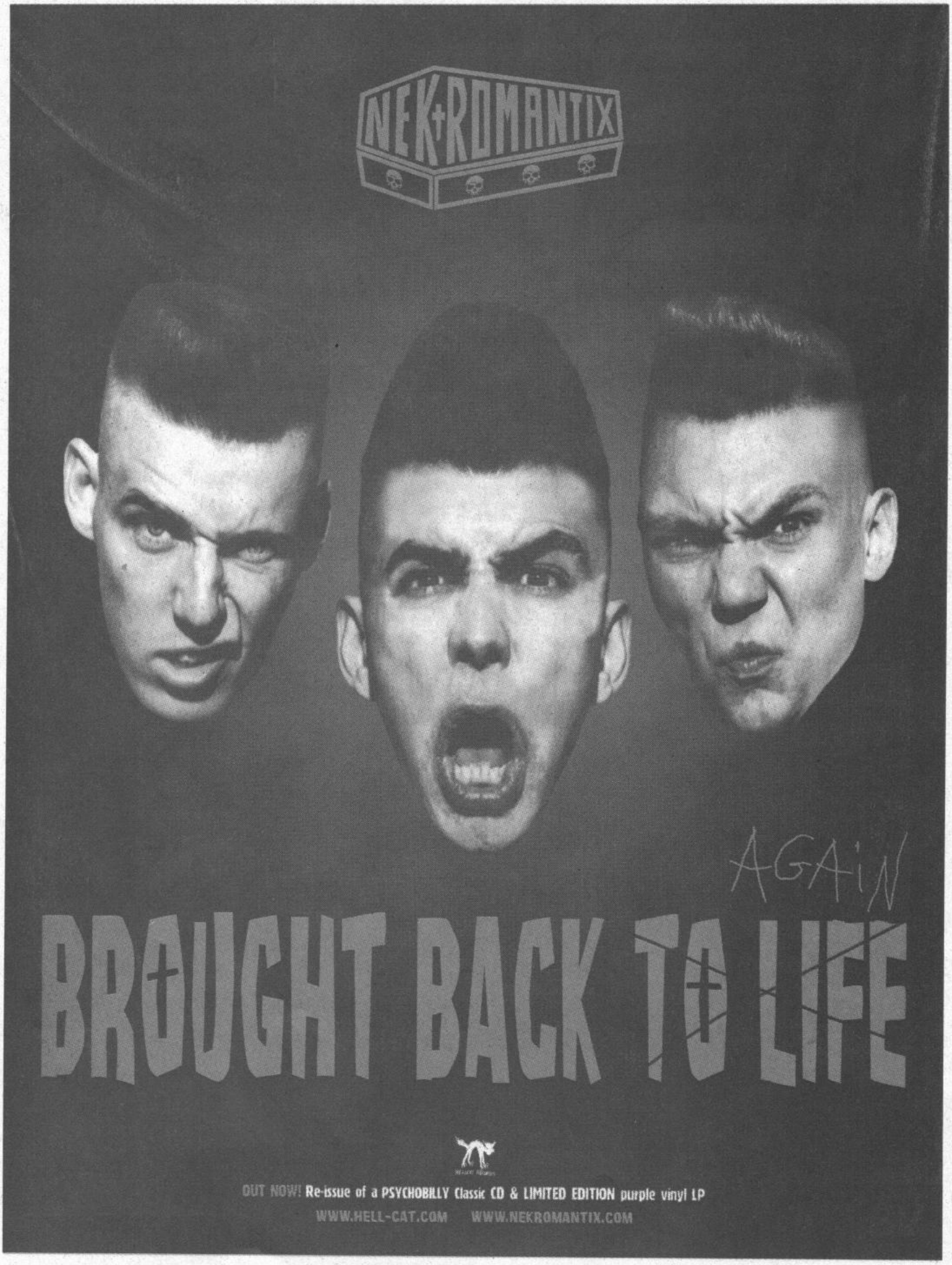
That's a huge question. I guess I have to preface the answer that everyone's opinion of punk, or any genre, is a unique opinion. For me, first and foremost the excitement changed, sort of dulled down a bit. I think a lot of people misconstrue that as being the fault of the music, and I believe that it's actually growing up. When you're in your late teens there's a certain amount of angst and urgency and rebellion going on. You can't help mixing that all up in the same pot and therefore your reaction to certain songs or music tends to carry a lot of that urgency and excitement with it. Everything automatically becomes more edgy. It's very easy to say it's not like it used to be. Of course it isn't because you're not 19 anymore. What I try to do is catch myself when I'm asked that question and try to look at today's music for what it is, and then relate it back to the stuff I used to listen to, and try to detach myself from that, look at it apples for apples, music for music. That way you get a much better idea of what's going on. I think that if you dig deep enough, it actually hasn't changed at all. The original stuff I used to call punk would be very early ADAM AND THE ANTS, THE ADVERTS, original GANG OF FOUR. To me that was punk. If you listen to it, it's not fast. The thing that's changed about the term punk is that lot of it is appended to really fast music. I'm not going to rubbish any of those bands, because it's their music. But it can get bland and boring when it's the same. If you dig around there's a lot of bands out there that I would consider punk of their time that are playing much more laid back stuff, more rock and roll, a lot of NEW YORK DOLLS/SEX PISTOLS feel that seems to have disappeared. I think you'll find that if you listen to some of the SKULLS' stuff. Because we all come from those backgrounds in some way or another and we keep our musical tastes broad, I'm hoping that a lot of that bleeds together and becomes evident in what the SKULLS produce. People seem to like it. Our crowd ranges from sub-teenagers to people in their 50s and 60s. We've had three generations at a show jumping up and down together.

If someone is interested in getting to know more about the early punk music, who would you recommend they check out?

It's a very individual response, and I'm sure my band mates would have totally different answers. For me, I've already mentioned early ADAM AND THE ANTS. Even early UK SUBS. That might shock a few people. KILLING JOKE I was a big fan of. PSYCHEDELIC FURS. People will say where the hell did that come from? You look back at "India" and all the songs off the first album, talk about tribal. It's amazing. I'd also recommend obscure stuff that people won't even know about, one record bands from England. To me, that was punk, it was spontaneous and would come out of nowhere. They'd scrape up enough money to release a single and then disappear again. THE RUTS would have to be a huge favorite for me. If people don't know who THE RUTS are, they should look it up and get anything they can. For two years they were poised on hugeness, but their singer died in 1980.

Did you ever have the opportunity to see JOY DIVISION play live?

I did not. Then again, I have to admit I wasn't a big fan of them at the time. I also have to admit that it's probably due to musical snobbery. Going back to that teenaged time, there were things that were cool, and things that weren't cool. In my circles it wasn't cool to listen to JOY DIVISION, even though secretly we all did. I still have Unknown Pleasures. Although a lot of those songs make you want to go and slash your bloody wrists, they were totally valid and there was some great stuff there. I wasn't a big fan beyond that one record. That's often the case with me. I like the first record, maybe the second record of a lot of these old bands, but not what they continue to do. I hope that doesn't happen with the SKULLS. ✪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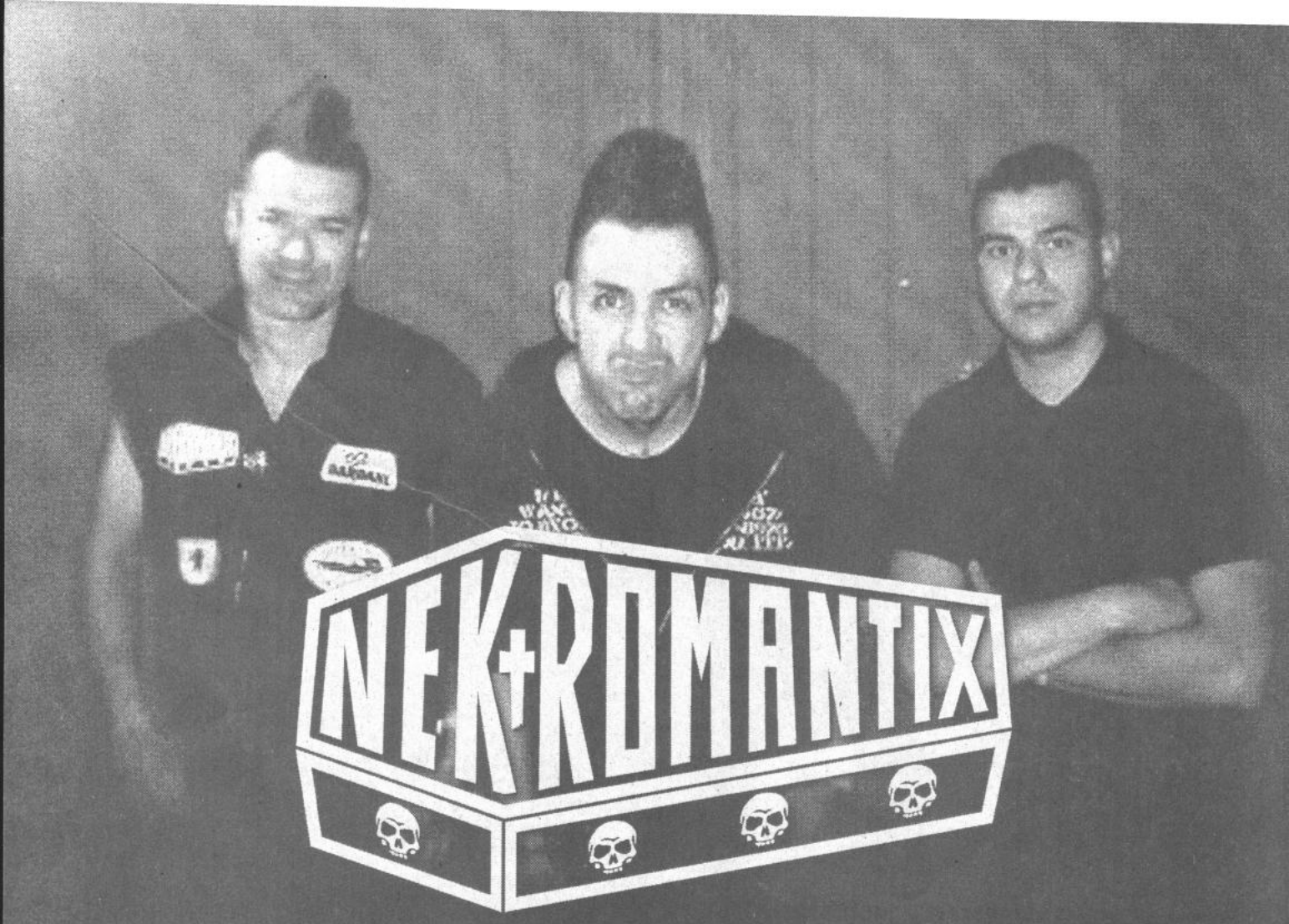


Interview & Photography By Charles McCormick

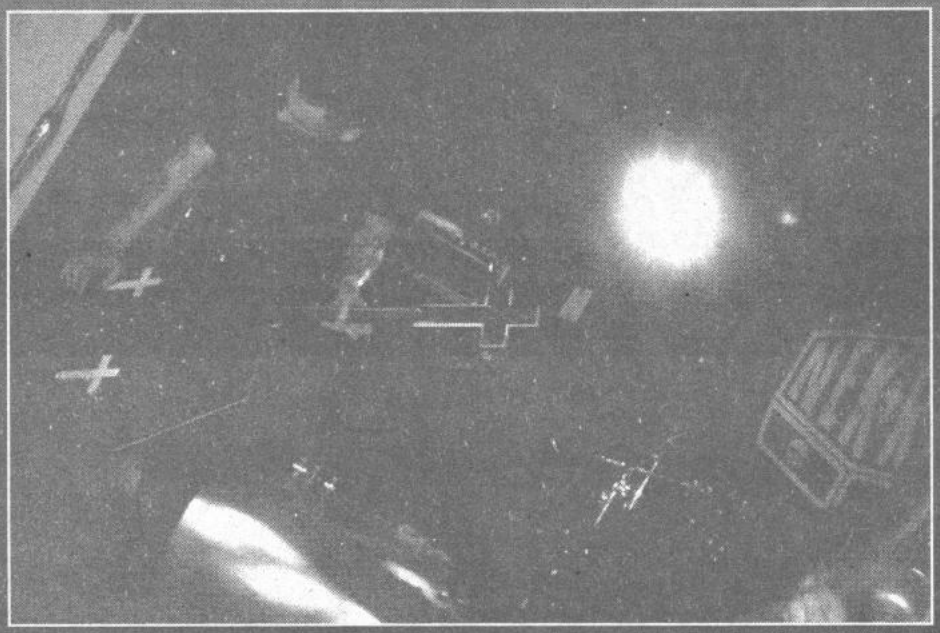
In 1989 Psychobilly was dominated mainly by British bands, but Kim Nekroman changed all that when he introduced Nekromantix. Before Nekromantix, psychobilly was softer and didn't have as much punk influences, but Nekromantix paved the way for the newer psychobilly acts of today. Here's an interesting fact...the Nekromantix are the only psychobilly band to ever be nominated for a Grammy award! They have released 7 great albums, and are still going strong with a re-release scheduled to hit stores no later than the end of this year. They also endured some lineup changes. (The Sandorff brothers recently left the band. The new members are James, the current drummer of Tiger Army, and the guitarist, Troy of Rezerix.) Seeing this band live is a great experience, Kim is truly an amazing upright bass player. He can play the bass with his teeth or a beer bottle! So if you ever have a chance to see this band live don't miss out, go! I recently got a chance to sit down with Kim Nekroman, where I got to talk about the past and future up comings of the band.

THE NEKROMANTIX HAVE BEEN A BAND FOR A LONG TIME. HOW IS THE PSYCHOBILLY SCENE NOW COMPARED TO WHEN THE BAND FIRST STARTED?

I see the psychobilly scene is happening in the U.S. now, in the early days it was more in Europe. It was very British inspired, but moved south to Germany and spread out in Europe. Musically, psychobilly has evolved or developed because it has been going on for about 25 years. If you listen to psychobilly from back then a lot of people say that it's rockabilly, not 'psychobilly' like a lot of new stuff. Bands do not want to repeat themselves, so new inspirations like Metal and Goth has been incorporated in psychobilly in the last 10 years. A lot of people talk about the different waves, like the first wave, The Meteors and all the old school British bands, and then the early 90s the 2nd wave like Demented Are Go, Mad Sin, and Nekromantix. Now you see bands like Os Catalepticos from Brazil, which is a very metal band. So I don't know how it's different. I just know that it is because I've been there since the beginning. It's kind of like having a kid and watching it grow up. You don't really notice it until one day it's grown up.

WHAT DO YOU THINK OF THE NEW PSYCHOBILLY BANDS?

I see a lot of them trying to sound like the 80s. I'm not a big fan of that because we live now in the present and to me psychobilly is all about the future. One thing I love is originality and having their own personality in the band. I see a lot of bands tying to copy other bands, that's the downside of it.



WHAT ARE SOME OF THE INFLUENCES IN THE BAND?
Everything, everyday life.

THE NEKROMANTIX HAVE A LOT OF GREAT ALBUMS. DO YOU EVER GET WRITERS BLOCK?
No, because every time I make a new album it's kind of like okay we have to do it now and then we go to the studio and make some songs. I put myself under pressure and give myself a deadline and that's the way I work best. Its not like one day I'm sitting out in the sun holding a guitar and I get inspired. Now I write 13 sounds and then write the lyrics after that. I've got to put myself under pressure to squeeze it out.

RECENTLY I HEARD THAT THE BROTHERS GOT OUT. WHY WAS THIS?
I moved to Los Angeles a few years ago and the original plan was for them to come too and they didn't want to come.

DO YOU PREFER THE NEW LINE UP OR THE OLD ONE?
I can't say that one is better than the other because this isn't the first time we have gotten new members, but what I have noticed is that every time we get new blood the energy of the band kind of changes.

FAVORITE PLACE TO TOUR?
Everywhere is great. I like touring the U.S. because it's such a huge county. If you go all the way around by the time you finish it's time to start again. It's hard to say. I like a lot of places; Japan is good. I'm tired of Europe because that's where I'm from. In Europe you have a lot of old guys who have been around forever. Not that they don't have fun anymore but they have seen so many shows that they are not into it. But over hear the kids are super into it.

DOES BEING IN THE HORROR POPS GET IN THE WAY OF THE NEKROMANTIX?
Yes and no. It just keeps me very busy because after this tour I will have 2 days off and then go on tour with Horrorpops.

WHEN YOU WERE ON TOUR WITH HORROR POPS IN EUROPE, DIDN'T YOUR VAN ALMOST BLOW UP?
Well, the blow up was over here. That was last year in the Punks vs. Psychos Tour and we had just got hold of a new van and the engine blew up. When we played in London, one of our dancers, Naomi had to emergency land her plan because it caught on fire.

ANY PRE SHOW RITUALS THAT YOU FOLLOW?
Not really.

TOP FIVE FAVORITE ALBUMS:
Indestructible by Rancid
In Sickness and Health by Demented Are Go
and any album by Johnny Cash

FUNNIEST TOURING MOMENT:
I cannot answer that question because what happens on the road stays on the road and it would be too nasty.

MOST MEMORABLE BAND MOMENT:
It was a pretty big thing for Epitaph to have us.

WASN'T THE BAND UP FOR A GRAMMY IN 1994?
Yes, we did not win. The funny thing is the category was best heavy metal band. We were there eating free food, so it was a lot of fun.

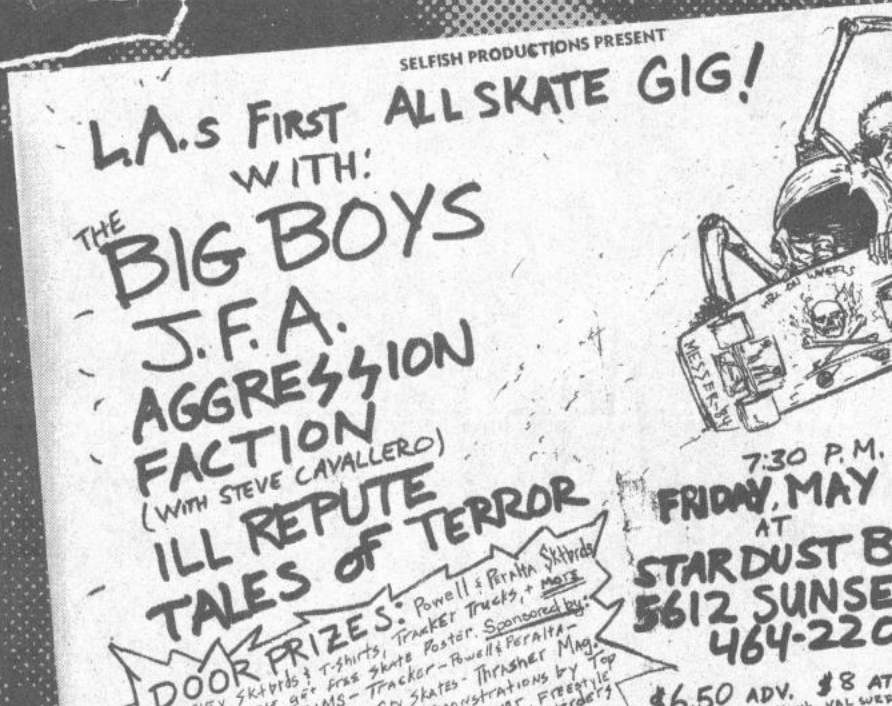
WHY WAS THE RE-RELEASE PUSHED BACK?
On the album there is live footage filmed in Atlanta of a disco cover song, 'Born to be Alive.' We're trying to get the permits to release it. It will hopefully be out soon.

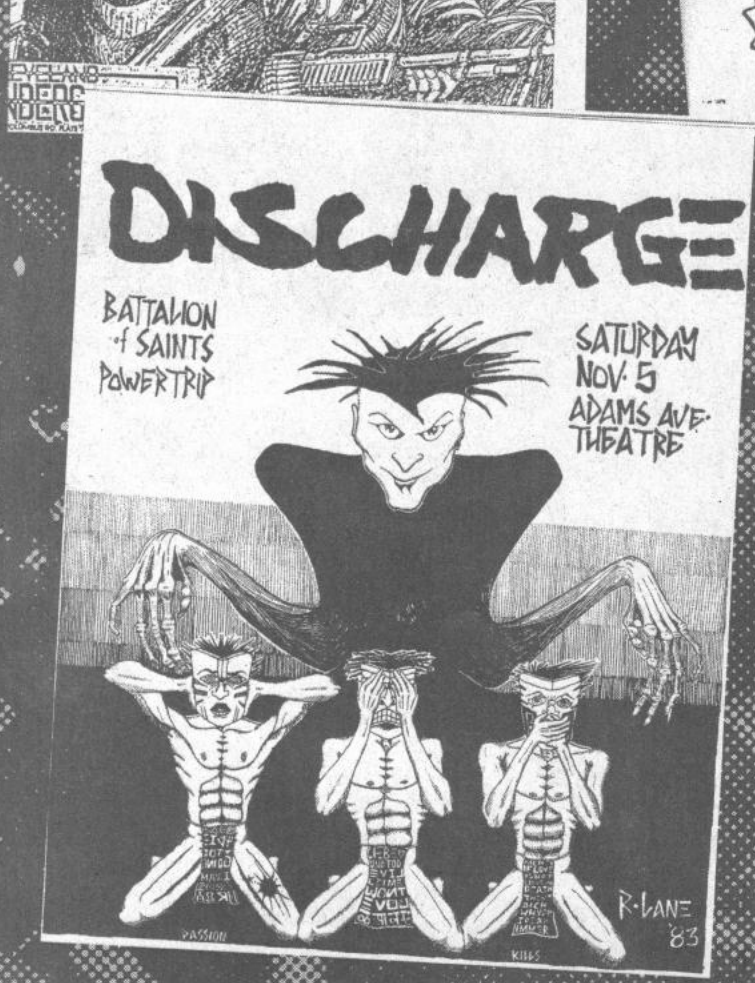
THREE WORDS THAT DESCRIBE THE BAND?
Rock And Roll.

FAVORITE HORROR MOVIE:
Evil Dead and Nasfuratu.

WHAT'S COMING UP FOR THE BAND IN THE FUTURE?
A new album. ✪

SHOWS YOU WISH YOU WERE AT!





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MURPHY'S LAW

POT FUELLED AND READY TO ROCK!

By Mike Hochins

When most people think of New York hardcore, they think of bald heads, and burly riffs. Murphy's Law never quite fit in with the normal sound of the city. Much more fun and rock influenced, the band was energetic and sloppy in their infancy, but have stayed together for nearly two decades and show a dedication shown only by a handful of bands within the hardcore community.

The band erupted onto the scene in 1983 with their pot fuelled debut, fittingly titled Bong Blast. The band may have become tighter over the years, but the beer, and bongs have remained and Murphy's Law in 2005, is still very similar to the Murphy's Law that started in New York City in the early 80's. While

the band's trips to the recording studio may be few and far between, fans of the band need not fret because the band is set to issue their first ever DVD. Up With Us, Down With Them, shows the band doing what they do best, playing live. Sweaty bodies collide as the band pounds through one classic after another. Murphy's Law is definitely what you would call a live band and this DVD is proof of that.

The DVD takes footage from three concerts, and it's not surprising that the show in the band's home state on New York is the rowdiest of the bunch. The amount of beer and pot consumed by this band while they play honestly makes you wonder how they can remember how to play the songs. But these guys are experienced party machines and they never miss a step, sometimes even improvising songs on the spot.

There may be bands that are tighter then Murphy's Law and there may be bands that are more professional, but the connection between audience and band and the band's ability to make everyone in attendance have an amazing time is something that few bands are capable of. Just a warning for you straight edge kids though, if you don't want to have pot smoke blown on you or beer thrown on you, best to stay away from the front of the stage.

A DVD featuring a detailed history of the band is also in the works, but no concrete release date is set as of yet. Rest assured

though, with nearly two decades of material to pick and choose from this is going to be something that fans of the band most definitely will not want to miss out on.

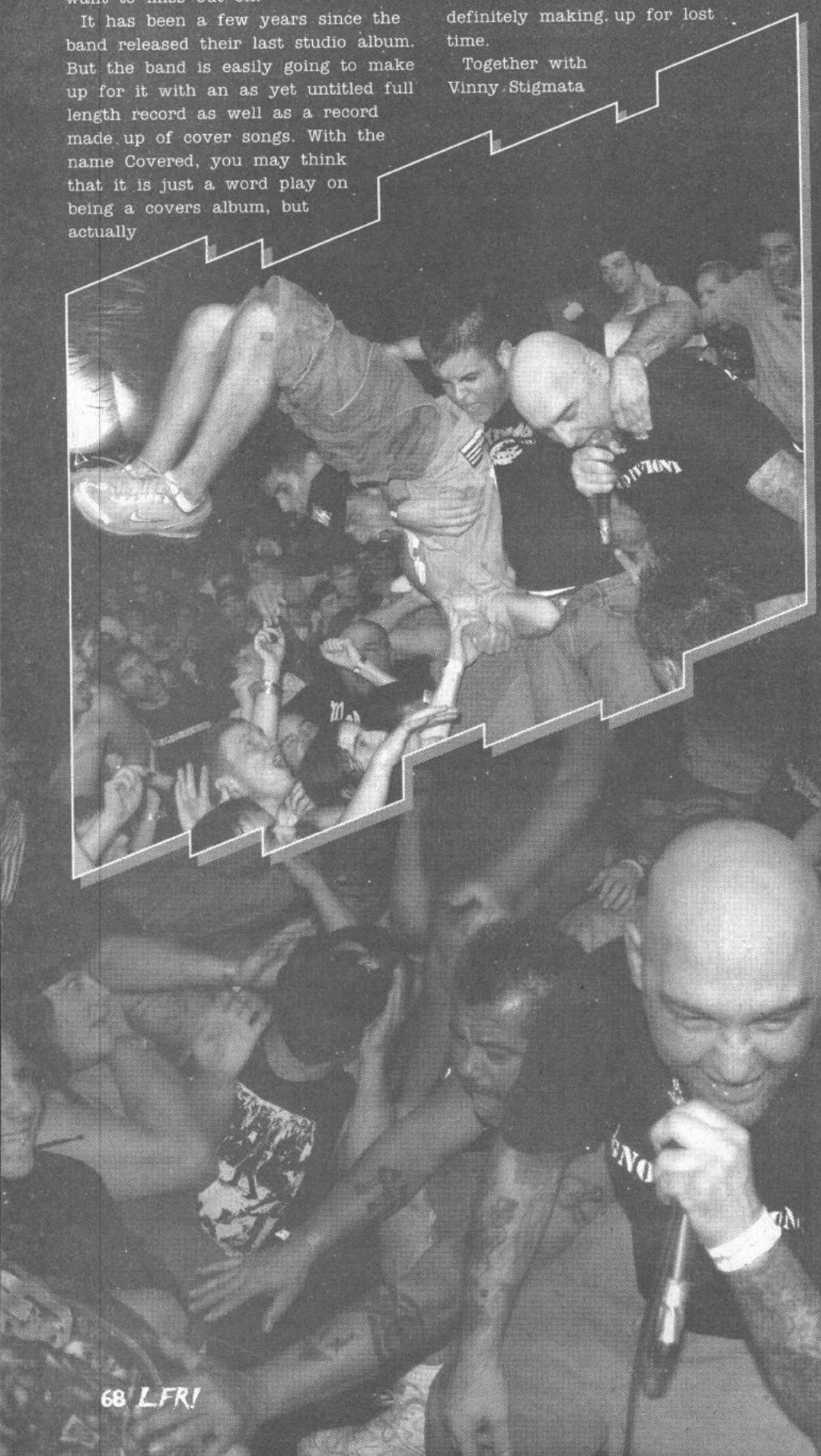
It has been a few years since the band released their last studio album. But the band is easily going to make up for it with an as yet untitled full length record as well as a record made up of cover songs. With the name Covered, you may think that it is just a word play on being a covers album, but actually the name is a tribute to the band's favourite roadside stop, The Waffle House. While not all details are set in stone, with two albums, and the DVD on the way the band is definitely making up for lost time.

Together with Vinny Stigmata from Agnostic Front, Murphy's Law front man Jimmy G opened New York Hardcore Tattoos, a tattoo parlour that was started to match the energy of the cities hardcore scene. The two scenes go hand in hand, rarely do you see a hardcore band which doesn't have at the very least one member completely covered in tattoos. Also in the works from Vinny and Jimmy is a record label sharing the same name as the tattoo shop. New York Hardcore Tattoo Records, when established, main goal will be to find and release albums from smaller upcoming hardcore bands. In essence you could say it is the older guys helping out the younger guys.

For all intents and purposes New York hardcore originated at CBGB'S, a club that has become a part of New York culture and a venue that few bands want to miss while on tour. Murphy's Law are no strangers to this club, and with the club being in trouble financially right now it's sad to think that one day the band won't be able to grace the stage ever again. In the world of punk and hardcore, venues comes and go. But few clubs ever make it to the level of status that CBGB's has. This is where The Ramones first started, and countless other bands as well. To see the club shut its doors would be a big loss to not only the hardcore scene, but to New York City itself.

Despite the fact that the band is still going strong, a greatest hits album of sorts is being put together. These sort of things usually only come around after bands are dead and buried or losing steam and need to have a quick cash cow.

Well, Murphy's Law isn't about the money and they sure as hell aren't dead and buried. This is for the fans, plain and simple. Hopefully we'll still have, at the very least, another decade of the band hitting the bong and blowing up stages. But regardless of where and when the band decides to call it quits, they have created a legacy that will not be forgotten anytime soon. ✪



RETCHING RED

By Renae Bryant / Photography By Kristen Madcap

One fine day I went to my PO Box and found a CD from a band called Retching Red. Upon further investigation I discovered this was not just any new band. It turned out to be Cinder (ex-TILT) and Mike's (ex-OPPRESSED LOGIC) band. I popped the disc into my CD player right then and read through the lyrics. Fucking genius, Cinder is fronting a hardcore punk band now. When bands kick ass I find it my responsibility to sing their praises to the rest of the world. This is one of those bands, so sit your ass down and keep reading this interview.

You just got off of a month long tour, how did it go? What were the highlights?

Mike: It was awesome and the shows were solid. One of the major highlights is when the band broke up eight days into tour in Detroit. We sent the drummer and guitarist home and two days later we had two new fill in replacements to finish up the next two weeks. Thank you Joker and Nikita! People were amazed we pulled that off, I'm sure some wanted us to fail, but FUCK THEM!! Yeah we had to cancel two shows but better than the entire tour. I'm glad we were able to play at CBGBS and all the other places we hit, it's funny how smooth the rest of the tour went after replacing complaining members.

Cinder: Finding replacements on the road was a trip. We spent two days in a motel room on the phone and internet the entire time except for six hours of sleeping. No, I take that back, I think Mike was on the internet in his sleep. Just goes to show we hate canceling shows. I really want to make up for Cleveland and Pittsburgh ASAP. We had to cancel the Grog Shop in Cleveland which was a bum-out because my old band had great shows there. I was looking forward to it. Other highlights were playing with VERBAL ABUSE and POISON IDEA in Texas and having the cops wake us up in Montgomery, Alabama because we slept 20 minutes after our check out time. Just remember kids, check out time at the Best Western in Alabama is 11am- NO EXCEPTIONS!!! They probably would have strung us up if they'd caught us the night before skinny dipping in the pool after hours.

Do you have many TILT and OPPRESSED LOGIC fans come out, or do you find that you're playing to a whole new generation of kids?

Mike: Yeah there were definitely fans from both bands that came out to our shows on the road, as well as newer fans that never heard either band, so in all it turned out great. Being advertised as the members of these bands

really helped a lot on the shows, everything has been really positive.

How were the previous shows with MDC?
Mike: The MDC shows were all amazing. Those guys are the coolest and the shows were packed. People that saw us on that tour came out and saw us again recently in So. Cal. I got a lot of "we saw you with MDC" so that rules! We will be doing more with MDC soon, hopefully Europe in the spring!!
Cinder: I have so much respect for Dave and his crew. They are the real deal. Dave's words continue to be very poignant and necessary considering the bullshit we're all being put through by a lying, thieving government.

I am sure a lot of people say you inspire them. Who, in and out of the punk scene, inspires you and why?
Mike: Well when I was a kid Angus Young really inspired me to run around like a nut on stage. I think the positive fans inspire me to keep doing what I'm doing.
Cinder: Friends and family are very inspiring to me. My parents have passed away but I have an "adopted mom", Shelby, whom I look up to very much. She's an artist and a singer and travels the world with a folk-singing organization. She just got back from Bulgaria. She's in her 60's but lives life to the fullest, fearlessly, accepting the ups as well as the downs with grace.

As the punk scene becomes more and more a culture with varied age groups involved, it is important for people to realize that they don't have to graduate out of the scene. This is a three part question. How did each of you get into punk? What has it contributed to your life? Why do you stay in the scene?
Mike: Well before I liked punk I always liked hard music since I was 7 years old starting back in 1976. Bands like BLACK SABBATH, AC/DC, IRON MAIDEN really inspired me. In 1984 I saw DARK ANGEL and I was up front thrashing around and people were jumping over me to stage dive, I was a metal head heading into that crossover scene. I saw SLAYER in 1985 and D.R.I. opened up and I was blown away, then seeing shows at Fenders Ballroom in Long Beach really molded me what I am now. Music has been a part of my life for quite a long time and it's funny I'm still pretty much doing the same shit and listening to the same bands, my first band was in 1986 and the style I play now hasn't changed, it's what I love doing, that is why I have stayed in this scene for over 20 years now. I guess until I'm dead!
Cinder: I got into punk in the late 70s because of bands like the SEX PISTOLS and THE RAMONES. It was necessary because most everything else was just commercial schlock. The same reason I'm into hardcore now. Punk rock has contributed to my life by giving me an outlet to express my disappointment with society and commune with others who feel the same way. I stay in the scene I guess because I'm stunted or something. Most people my age are long gone by now, having families and "real jobs.." I'm still attracted by the fierce energy and passion of punk.

Mike, tell us about your radio show.
Mike: I was doing Pirate Cat Radio for over a year, but I got tired of driving to S.F. every week and getting stuck in bridge traffic at midnight and some other bullshit, so Cinder and I started our own internet punk rock radio station 24/7 called CYCOLOCO RADIO. It's pretty cool, we have the whole set up and can play whatever we want in all formats. It's hosted right now on www.shoutcast.com , just search for it. It's all punk rock! Bands and labels send your stuff, but please no indie pop shit, send that shit to someone else!! The more offensive pissed off hardcore, the better for me!!
Cinder: And the more people complain the more offensive he gets!

How is the Northern California scene? What are the must stops for visitors?
Mike: The scene is still going strong. Gilman is still there and having shows, Burnt Ramen has shows occasionally and Kimo's in SF are having a lot of punk bands again. There are a few places, but nothing as cool as The Slaughterhouse was, that place is a pile of rubble now! Underground places are the best, but they never last forever.

Cinder, you have been open about having MS. How is your health? How has is been dealing with the medical establishment?
Cinder: Dealing with the medical establishment is a fucking nightmare. I've really had to be my own advocate in order to get the care that I need and pay for. It's a bunch of bullshit dealing with HMOs. I'm doing better now but it's been a battle. They way I perform would tire out a healthy 25 year old so I'm proud of myself for getting through this last tour in one piece. I have to take care of myself with great discipline.

I love the new record. Which are your favorite songs and why?
Mike: I like playing the song "Rooster" and "Bullshit Repellent", both have chaotic parts and they make you want to kill something!
Cinder: It changes for me. I'm partial to "Battery Acid" and the new song "Blue Kid Trapped In A Red State" which refers to my growing up in Nebraska.

Are you already writing songs for a new record? Lyrically, what is inspiring you right now?
Cinder: As I just mentioned "Blue Kid" seems to be the new direction. A lot of shit is really pissing me off like the appointment of John G. Roberts Jr. as Supreme Court Justice. There goes our right to chose. But it's no surprise. A conservative court appointed Bush

Jr. as president so it's just a matter of evil feeding itself.

Tilt was on Lookout and Fat, where do you see Retching Red making a home?

Cinder: We've gotten a few nibbles but I'd have to be convinced that a label is going to believe in us and work for Retching Red as hard as we do. We plan to put a lot of our own effort to get RR out there, like touring our asses off, so we would be a great bet for a label who wants to see some return.

Mike: We'd like to get on a label where we can get good distribution and be put on bigger tours. I think Cinder did a great job on putting out the last record. We have no big label backing us and we're doing it all DIY, all the ads, booking tours, sending out promo stuff. We're doing more than some labels probably would do for us. Our debut CD *Get Your Red Wings* is about to go into second pressing, we'll see...

What is one issue that you wish more people knew more about?

Cinder: The plight of women from third world countries being forced into prostitution and sweatshop labor (like in Saipan). And I wish more people knew and understood how our constitutional rights are being stolen from us every day. Watch the documentary "Unprecedented". It made me even more ill to be reminded of the way those assholes systematically stole the right to vote from so many people before the 2000 election then ultimately took the vote away from all of us. It's no exaggeration when punks declare we are living in a dictatorship. The government breaks the law routinely and the super objective is to line their own pockets. Also I keep running into people who don't even know what Watergate was, much less the Iran/Contra Scandal. Please study your history! These are not conspiracy theories, this is history. But then again you may not care, so party on dude.

Name two to three new bands you want the readers to check out (from touring, home, etc.).

Mike: There are a million bands out there, some have gimmicks to make them stand out on stage, some just totally kick ass on there own. I tend to like bands that just fuck shit up on stage and destroy things, I love watching Cinder smash stuff, but a couple bands I saw on tour that were entertaining were DIRTY SOUTH REVOLUTIONARYS from North Carolina and ENEMY 13 from El Paso, Texas, also LOOSE SKREWS from Atlanta are awesome.

Cinder: THE MENSTRUAL TRAMPS, CELLAR DOOR, BLACK LABELED . . .

Cinder, I have always considered you to be a feminist/humanist. Are you and do you think people have misconceptions about those words?

Cinder: I'm so tired of those labels. I think the word feminist has been tainted by the knee-jerk reactionary femi-nazis of the 90's. You can't say you are a feminist without people judging you as being an intolerant ball breaker. Whatever. I just take on challenges that many women don't and let that be the extent of my activism.

What is in the near future for Retching Red?

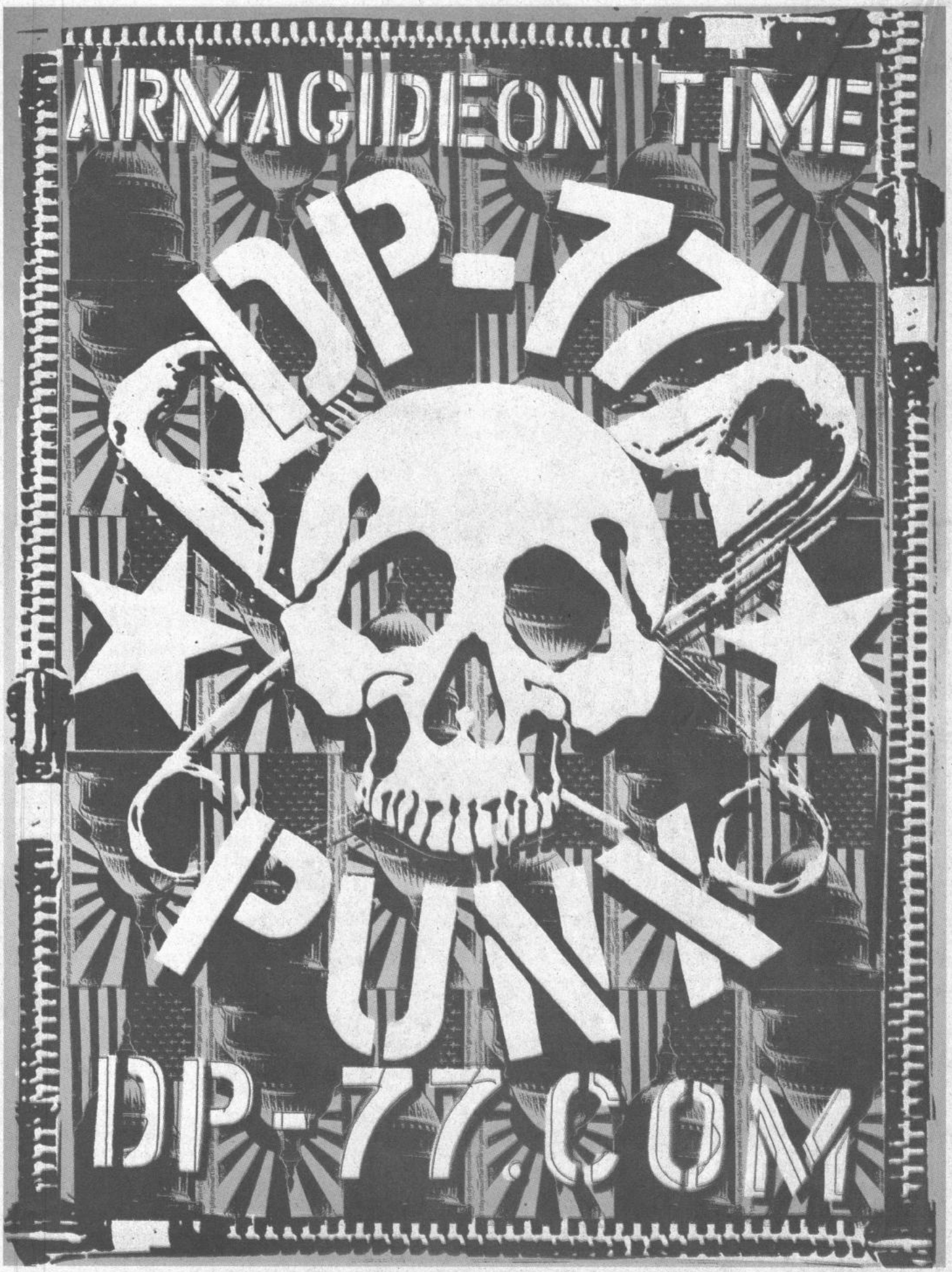
Mike: We plan on doing more tours, putting out more music and getting our shit across to people.

Cinder: I want to do a video where I go down the isle in a Safeway and smash up all the bottles of liquor with a baseball bat. My eyes will get cut up by flying glass. Then we'll have a keg party later.

Any last words? Where can people find out more about you, get in contact, or get some excellent music?

Mike: Don't listen to rumors until you get the facts! Check out our website www.retchingred.com Come to our shows, we have a bunch of stuff for sale like shirts, hoodies, CD's, etc … you can order online. You can also write us at info@retchingred.com or snail mail to RETCHING RED- 4096 Piedmont Ave. #216, Oakland, CA. 94611

Cinder: If your local record store doesn't have our CD then ask for it! It helps us if you insist they carry it because most of the bastards don't know what is good for them. Also, support your scene. Go out to shows and check out the opening bands too instead of drinking in the parking lot or standing outside smoking cigarettes. It bums me out when a band that plays before us gets dissed like this. I have to go back to Oakland and tell everybody that your scene sucks! ✪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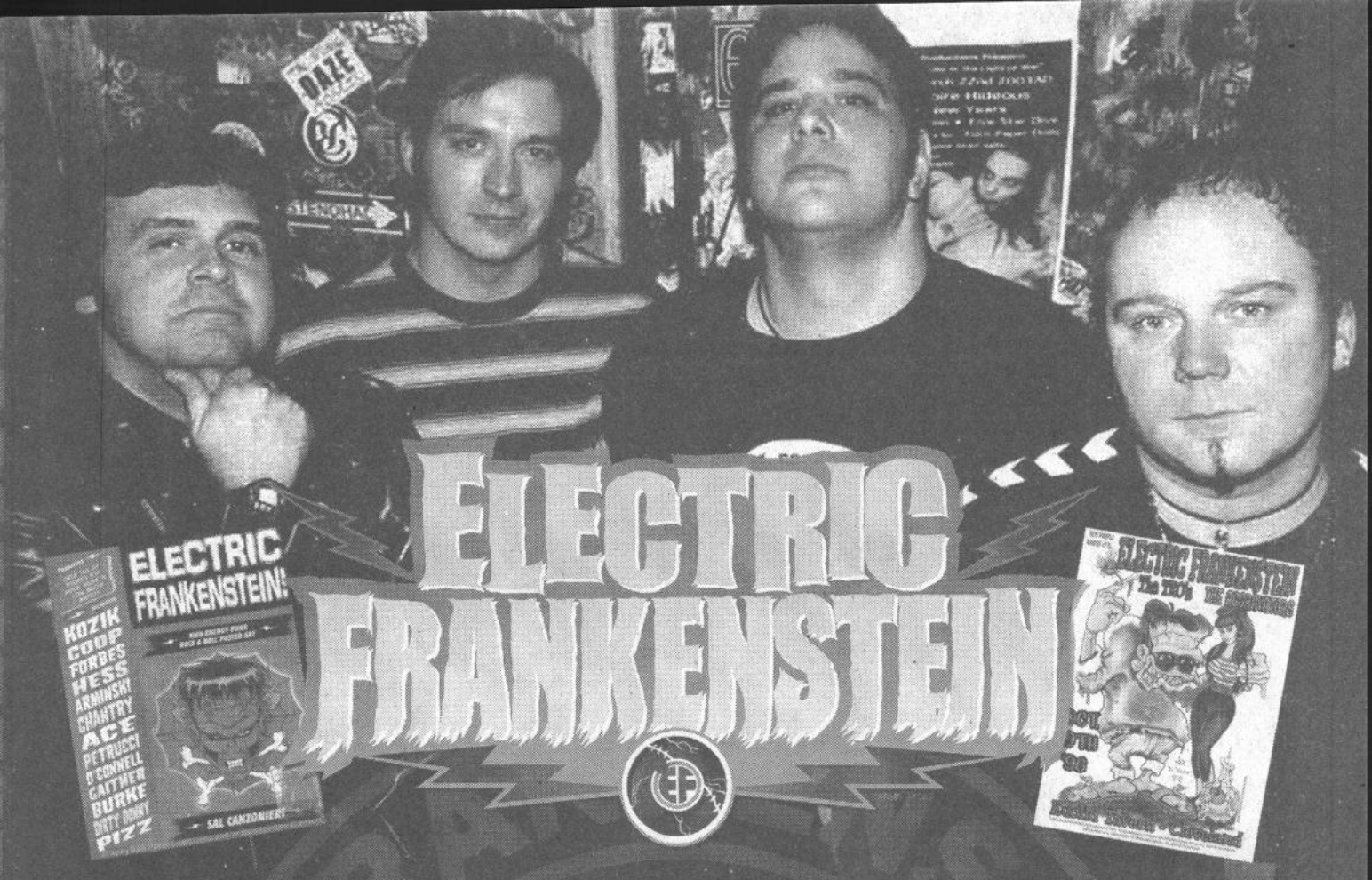

JERSEY'S MONSTER: AN INTERVIEW WITH SAL CANZONIERI OF ELECTRIC FRANKENSTEIN

By Jackson Ellis / jackson@scissorpress.com

An interesting aspect of interviews is that it's impossible to predict exactly how and where it's going to go once the conversation takes off. A writer can put as much effort into the preparation and execution of one interview as he can the next, but put two transcriptions side by side, and chances are you'll find each to be vastly different from the other. Despite the interviewer's research, depth of knowledge about the subject, and ability to steer a dialogue in interesting directions, the success of the interview rests mostly on the shoulders of the interviewee.

Over their 15-year existence, ELECTRIC FRANKENSTEIN has been one of the most frequently interviewed bands in the independent music scene. This gave me plenty of research material to sift through, but little hope that there could be many stories or interesting bytes of knowledge left for guitarist Sal Canzonieri to pass on that hadn't been told before. Plus, isn't doing interviews a drag for these veteran musicians? You can only take so many of the same questions before you become jaded, right? Considering my premonitions, I approached this interview with much skepticism.

Fortunately, I was entirely wrong. This interview with Sal was one of the most enjoyable I've ever done. From comic and poster art, to horror movies, to magazine editing, to 30 years of martial arts training and guitar playing, his interests and areas of expertise range far beyond what one might expect. His detailed explanations about how EF helps out smaller labels and unestablished bands, and how they've gone about recording and releasing albums is a testament to the ever-

"For younger people, punk was just here when they were born. For people like me, it came from us doing it, creating it."

evolving nature of DIY. Plus, Sal tells some of the best tour stories I've heard yet.

ELECTRIC FRANKENSTEIN's new album, Burn Bright, Burn Fast, was, according to Sal, "recorded like a Led Zeppelin album, but played raw like punk." Paid for by their own fundraising efforts (inspired by the horror movie-making process), EF entered a series of studios to lay down their grittiest and yet most professional-sounding record to date. Composed entirely of their best unheard songs from the past 15 years, the new record is out now from TKO Records. If that's not enough for you, they also have their own book of poster art available from Dark Horse Comics, and a back catalog of records and CDs available from...well, it might be easier to list the labels they haven't worked with.... —J. Ellis

IN MY RESEARCH I DISCOVERED THAT ELECTRIC FRANKENSTEIN ACTUALLY HAVE THEIR OWN BOOK OF POSTER ART, PUB-

"This was a big brawl, the whole place was fighting. And I just walked around and knocked everybody on their asses."

LISHED BY DARK HORSE COMICS. THOUGH I'VE SEEN ANTHOLOGIES OF BAND-RELATED POSTER ART BEFORE, I'VE NEVER SEEN ONE DEDICATED TO JUST ONE BAND. I THOUGHT THAT WAS REALLY COOL, AND I WAS WONDERING, HOW DID YOU GET INVOLVED WITH DARK HORSE?

Well, a lot of different people knew that I was accumulating all that art over the years—plus, they saw the record covers—and we just had fans all over that worked at all these different place. Lisa Petrucci—she owns half of Something Weird Video—she talked to them [Dark Horse] and recommended that they put together a book. See, I already had put a book together, and I had a lot of different publishers already wanting to put it out, but she had talked to Dark Horse and [told them] that they should [publish] this because there's so many different kinds of illustrations in there, and it's more up their alley. So, as soon as they saw the rough draft of it, they were all excited. It was [originally] a much bigger book—half of it was my band, half of it was everybody else's poster art—so the second half is going to come out separately, and I'm putting that together now. It's called A Fistful of Rock and Roll.

I SAW THAT YOU WERE THE EDITOR—OR AS THEY LIST IT ON THE DARK HORSE WEBSITE, THE "ORCHESTRATOR"—OF THE ANTHOLOGY, AND I KNOW YOU HAVE A BACKGROUND IN ART, SO I WAS WONDERING HOW LONG YOU'VE BEEN INVOLVED PROFESSIONALLY IN THE ART WORLD, AND WHAT YOUR BACKGROUND MIGHT BE—SCHOOL, THE WORK YOU DO OUTSIDE OF ELECTRIC FRANKENSTEIN, ETC.

Well, now I'm mostly a writer, but back when I was younger I went to commercial art school for a few years. You know, that's technical stuff—they teach you how to do technical things, but you have to be able to draw in the first place! I've always just been an artist—drawing, painting...coloring (laughter). Since I was four! I was always doing that stuff. My band before ELECTRIC FRANKENSTEIN was called THE THING, and we were known for our fliers. I made all our fliers—this is in the '80s—and a lot of people were collecting our fliers. I've been involved that way, and I've done [work for] fanzines, the covers for fanzines, and posters and stickers for different bands during the hardcore days.

ANY ZINES THAT PEOPLE MIGHT BE FAMILIAR WITH?

I did stuff for Adrenaline OD, Bedlam... I did the cover of Flesh and Bones Magazine once...all '80s hardcore.

ARE THERE ANY CONTEMPORARY ARTISTS WHO YOU'RE A FAN OF, OR ANY WHO YOU MIGHT LIKE TO WORK WITH FOR FUTURE EF RECORDS?

It's hard to find somebody I haven't worked with! (laughter) There's at least—I don't know—500 posters now! Boy, I think I've worked with everybody, really! (laughter) My favorites I've worked with—Alan Forbes, Coop, Kozik, John Dietrich, Art Chantry, Mark Arminski—everybody that's well known has already done stuff. There [are] some obscure poster artists from 10 or 20 years ago [who] I'd like to work with—they didn't do that Xerox junk, they'd actually draw really cool cartoons for their posters. Those are people I'd like to work with, people from a long time ago.

YOU WERE SAYING YOU ADMIRE THE PEOPLE WHO DID CARTOONS ON THE FLIERS, RATHER THAN XEROXING. I SUPPOSE, TODAY, THE PEOPLE WHO DO CARTOONS ON THE FLIERS ARE IN OPPOSITION TO THOSE WHO ARE JUST DOING THINGS IN PHOTOSHOP AND CUTTING AND PASTING IMAGES OFF THE INTERNET.

Yeah...there's a big debate all the time [between] illustrators and designers. The designers will say, "I can do anything an illustrator can do," and then the illustrator says, "that's just photocopying—big deal!" so they just argue and fight all the time. I prefer to illustrate. The kind of stuff that I like that isn't illustrated, that's done the other way, is when it's a real shocking picture. Like the comic called Print Mafia, they just take wild photos from who knows where, and they put it on the poster, and it's jarring! That makes sense. It's real "punk" looking, they do it the old-fashioned way, all silk-screened to make it look like it's old.

I'VE NEVER DONE SILK-SCREENING BEFORE, BUT I'D LIKE TO.

People get hooked on silk-screening posters, they really like it. It's like tattooing, it becomes addictive. The smell, the paint, the inks...

YOU MENTIONED BEFORE THAT YOU'RE DOING A LOT OF WRITING, WHICH IS SOMETHING I WANTED TO TOUCH ON. WHAT'S YOUR [WRITING] BACKGROUND, AND WHAT PUBLICATIONS DO YOU CURRENTLY WRITE FOR?

Background? That just comes from going to college. I went to university; I was a behavioral science major and I had to write a lot of research papers, so that's where I really learned how to write well. Then, after that, I did

"I believe in people who do things for themselves, who are self-made, like I am."

little fanzines that came and went, but the most [well-known work I've done] was when I was editor of Exit magazine, the famous magazine from the '80s. It was kind of a rebellious art magazine. I was the editor and wrote articles—research articles—for them, and then also did art for them. And, since I was the editor, with the publisher I'd put the issues together. And then I wrote for Seconds magazine, interviewing bands—it was another '80s magazine. It was a big newsstand magazine; it was real big for a long time. Like, everybody had to be in that magazine! Then I wrote for Normal magazine, a guitar magazine—I did an interview with the MISFITS for them. Now I have a monthly column in AMP.. And then Loud Fast Rules is the other magazine they're publishing, I'm going to be doing a column in that one. It's going to be more punk rock and roll-oriented.

AND THAT'S WHERE THIS INTERVIEW IS GOING!

Oh yeah, that's right!

A GOOD, APPROPRIATE PLACE FOR YOUR WRITING.

The column in that one is about the whole "rip-off" of the music scene, and it's a column for bands—how to do everything, from day one, without getting screwed!

BASICALLY, YOU'RE GOING TO BE CULLING KNOWLEDGE AND MATERIAL FROM YOUR YEARS OF EXPERIENCE BEING IN BANDS TO HELP OUT THE YOUNGER KIDS.

Yeah, well, I spend a lot of time convincing bands to break up and to go away, so that way only the good ones are left! (laughter) And for all the good ones, I'll say, "well, only you're allowed to read this, and this is how you do it!"

ARE YOU STRICTLY A JOURNALIST, OR DO YOU VENTURE INTO CREATIVE WRITING, TOO?

Fictional writing? No, no. I'm a real big fan of Philip K. Dick and Harlan Ellison, and Kerouac, of course, and William S. Burroughs, but I never did fictional writing—I've always been a research person. Oh, and I almost forgot to mention, I do a lot of writing for martial arts magazines.

YEAH, I'VE READ THAT IN ADDITION TO YOUR CREATIVE OUTLETS, YOU'RE INTO MARTIAL ARTS. I ACTUALLY INTERVIEWED CHET WEISE FROM THE IMMORTAL LEE COUNTY KILLERS A FEW MONTHS AGO FOR VERBICIDE, AND HE'S INTO KICKBOXING. WE DISCUSSED HOW MARTIAL ARTS CAN HELP KEEP A PERSON BOTH PHYSICALLY AND MENTALLY IN-CHECK, AND HOW THAT STATE OF MIND CAN INFLUENCE YOUR CREATIVITY AND YOUR MUSIC. DO YOU FEEL THAT YOUR INVOLVEMENT IN MARTIAL ARTS CARRIES OVER INTO YOUR ROCK AND ROLL?

Oh yeah—it gives you the stamina to be on stage; I mean, it's been 15 years with ELECTRIC FRANKENSTEIN alone, and I've been playing [in bands] since 1975! There's that, and there's being able to keep your head together when all kinds of bad things start happening when you're on tour, which easily happens! Between the promoters... who need to get their asses kicked (laughter)...and a lot of times I've needed to protect myself [at shows]. I remember the first time in San Francisco where these drunks tried to pull our instruments out of our hands while we were taking them downstairs to a club from the van. They tried to steal them from us, but then the guys in the other bands grabbed the instruments from their hands, and I beat up all three of them in about five or six seconds (laughter). One guy, he flipped over, landed, and vomited. Another guy I just turned around and punched in the face so fast it knocked him out, and I jumped up in the air and kicked the last guy in the face. Then we went on stage and I wasn't even breathing hard! The rest of the band, they had all their adrenaline going and were breathing real hard, and they're like, "you did all the work, how come you're not...?" (laughter) I mean, we were supposed to play like a second later, and I'm like, "well, what do you think I took Kung Fu for all those years for?" A lot of times, in Southern California, a bunch of Nazi skins will come to the shows, and they get into fights with other people, and I'll jump off the stage and stop them a lot. I just got back from Europe, and there were a lot of fights there. There are all these Nazis...one show I fought the Nazis because they were beating up the black people in the audience.

AND THAT WAS HAPPENING IN SOUTHERN CALIFORNIA, OR–?

No, that was in France. And at another show in Germany, there were 15 people trying to fight and I knocked them all down, stopped them from fighting. Everyone was beating up the skinheads and they weren't even doing anything! They weren't Nazi skinheads, they were just kids, regular skinheads. But all these people were beating them up and hitting them from behind, and there was blood everywhere, and people were falling into the stage, and girls were getting their ears ripped...it was a big mess! I was like, "well, alright..." It was the only show on the whole tour where there was a band [playing] after us, you know? They only got to play one and a half songs before it turned into a giant mess! But me being into Kung Fu, there was a guy getting choked under a table, he was all purple and the guy wouldn't let go, so I gave him a neck pinch and made him pass out (laughter). He let go. And I picked people up and threw them over my shoulder or threw them outside...

YOU MAKE IT SOUND LIKE YOU'RE DESCRIBING A JACKIE CHAN MOVIE.

Well that's what it was like! And everybody else in all the other bands that were playing that night were standing up on top of chairs, against the wall, getting away from everybody—I mean, this was a big brawl, the whole place was fighting! And I just walked around and knocked everybody on their asses and stopped the fighting. The only way you can stop two people from fighting is to knock them both down. It was effortless. The guys in the Swedish band we played with [that night] started calling me "Morphius"! (laughter) It's some character over there...they said they could see me walk very slow, taking my time, and just touch somebody and they would fall over! I would just hit people at the right point and they'd go "boom!"

"Even in the beginning when we were getting started, we always thought about the future. We never wanted to be one of those bands that lasted 15 minutes and then were gone."

NICE! SOUNDS LIKE A GOOD TOOL THAT A LOT OF BANDS SHOULD TAKE ADVANTAGE OF.

Well, yeah, Kung Fu is about stopping a fight. A regular fight is like, you know, you're both breaking your hands, breaking bloody noses, and you could get killed. You use martial arts and you can totally neutralize what the other guy is doing, and neither one of you gets hurt. I could really hurt them if I wanted to—but I don't. And even in that aspect, I even used [Kung Fu] to save someone's life on tour once. This truck smashed into a car that was in front of us, it was a convertible Jeep, and it flipped over two or three times. It was a girl, and she was hanging upside down. Her face had slammed into the ground, and there was a big pile of blood and teeth...she was out. She was hanging upside down from the safety belt, so who knows if her neck was broken, you couldn't take her out. The car started catching on fire, so I ran underneath to her, and shut off the engine. All I could smell was blood and perfume, and, like, her whole top had pulled off from the safety belt, so her breasts were in my face and it was so weird...she had long blonde hair, and I look and her face is just smashed on one side. Then I realize she's not breathing anymore...so I had to think fast, you know! I couldn't give her mouth-to-mouth, there was just a lot of blood. So, suddenly, I was like, "oh, I know what to do!" and I hit a pressure point in her leg that's connected to the lungs and it made her gasp really hard, and all this garbage popped out of her mouth, and then she was breathing and actually moving her arm around, trying to get up. I had to run back under her, and whisper in her ear to accept it, leave it alone and don't move, because we didn't know if her neck was hurt or not. So half and hour later the police and doctors arrived...they told me she would've died if I hadn't done that.

WOW!

Her lungs would've filled up if I hadn't.

YOU KNOW, I'VE BEEN DOING INTERVIEWS FOR QUITE A LONG TIME AND RUNNING A ZINE FOR SIX YEARS, AND I USUALLY DON'T ASK THAT "GOT ANY GOOD TOUR STORIES" QUESTION, BUT I DON'T THINK ANYONE COULD GO WRONG ASKING YOU! THAT IS INTENSE! SO [REGARDING] YOUR INVOLVEMENT WITH MARTIAL ARTS, YOU'RE SPECIFICALLY INTO KUNG FU?

Yes, that's what I have a black belt in, and I also teach, once a week. And I go into New York to work with my teacher; it's Chinese martial arts. The kind of Chinese martial arts I do is called Shuai Jiao. It's the art of takedown, you just touch somebody to feel the balance point and it throws them down. It's kind of like with Japanese Jiu Jitsu or Aikido, but it's 5,000 years old, this style. It's the oldest martial arts style; all martial arts styles come from it. I do that, and I do something called Long Fist [Chang Chuan], and I know Shao-lin, and a whole bunch of other stuff.

HOW LONG HAVE YOU BEEN DOING MARTIAL ARTS?

Well, I started guitar the same year I started Kung Fu, so that would be 1975. Been doing both a very long time.

I MENTIONED BEFORE THAT YOU HAD MARTIAL ARTS IN COMMON WITH CHET FROM THE IMMORTAL LEE COUNTY KILLERS, AND I BELIEVE ANOTHER SIMILARITY IS THAT YOU ARE BOTH IN BANDS THAT HAVE WORKED WITH ESTRUS RECORDS. YOU'VE WORKED WITH ESTRUS, RIGHT? THEY PUT OUT AN EP?

Yeah, yeah.

HOWEVER, I DON'T THINK THAT ANY BAND OUT THERE HAS QUITE THE TRACK RECORD ELECTRIC FRANKENSTEIN HAS FOR THE AMOUNT OF LABELS YOU'VE WORKED WITH, AND I'M WONDERING, JUST HOW MANY LABELS HAVE YOU BEEN ASSOCIATED WITH IN THE PAST 15 YEARS?

I think 40! (laughter) I don't know... I know 40 different distributors were distributing our music, that way at least one of our records is in any record store all over the world. I mean, people in Taiwan, Vietnam, they've told me they've found our records. Labels...I guess I'd say about 30. But most of them are small! I believe in people who do things for themselves. It's really about the people who are self-made, like I am. That's how I consider myself. I work with labels that are built up on their own, who work hard and really care. I'll put out singles...a lot of labels we know, they want us to do singles to help their labels, to get known more, and that's what it did, it worked out really [well for them] and they sold a lot of copies, and then they were able to sign a lot of other bands that they wanted—and I wouldn't say they used us, but they told me they wanted help, so you know, that's what it was for.

IT'S COOL WHEN YOU HEAR ABOUT BANDS THAT WILL GIVE BACK TO LABELS TRYING TO GET THEIR FEET WET IN THE INDUSTRY, OR AT LEAST BREAK EVEN ON A PROJECT! WHAT ARE THE BENEFITS, AND AT THE SAME TIME, WHAT ARE THE DOWNSIDES OF WORKING WITH SO MANY DIFFERENT LABELS?

Well, the benefits, you can make sure that your albums are out all over the world. And lots of new people find out about you, constantly. Especially when you do split singles; I'll do lots of split-singles with local bands. The bad part is...the reviewers all complain about it! It's mostly the magazines that make a big problem out of it. The fans don't—our fans collect them, so they love it. I always make sure the record covers are great. The fans are happy to have them...it's just mostly the magazines; why do they even care that we have 50 albums or 50 singles? It seems like the first thing they always gotta say, like it bothers them. I mean, we've been together 15 years, what do they think I'm going to do, write a new song once every three years? I don't understand; if you love music, you work on it, and if the demand wasn't there, then I wouldn't be able to put anything out, right? No label would want to put out our stuff; I put out a single once every three months, to be fair.

WELL IT'S A TWO-FOR-ONE THING: [FANS OF ELECTRIC FRANKENSTEIN] ARE REALLY INTO THE MUSIC, BUT THEY'RE ALSO INTO THE ART, AND EVERYTHING IS A COLLECTIBLE; WHETHER IT'S A LIMITED EDITION SINGLE OR A HUGE PRESS RUN CD THROUGH VICTORY RECORDS, YOU KNOW YOU'RE GOING TO GET SOMETHING UNIQUE IN BOTH MUSIC AND ARTWORK. SO YOU'RE NOW WORKING WITH TKO RECORDS—HOW IS THAT GOING FOR YOU?

I really like them. Mark is like the best person in the world...[he] really cares about what he's doing, and he's real sincere, and that's all I really care about at this point in time, to work with people like that—[we] don't have to put anything out anymore. His enthusiasm for what

we do, and his caring about what he does makes it "for real," you know? You feel that you want to go the extra mile for them.

ARE THERE ANY LABELS YOU'VE HAD PROBLEMS WITH?

Oh yeah, of course, Victory. If I had known what I found out after I worked with them, I would've never signed with them—I mean, they did help us get a lot bigger...

YEAH, I FOUND OUT ABOUT YOU GUYS WHEN I WAS 18—THAT WAS '98—THROUGH VICTORY.

Right, through Victory, but then they didn't do anything for our next record. They just couldn't care less. They went on to other things, and the only reason they put out the second [EP record] was so that nobody else could. It's not because they wanted to.

IT'S BEEN A WHILE SINCE VOLUME EIGHT IN THE A FISTFUL OF ROCK COMPILATION SERIES THAT YOU ORGANIZED WAS RELEASED [ON VICTORY RECORDS]—

It's up to [volume] 12 now.

I TRIED TO FIND INFORMATION ONLINE ABOUT THE COMPILATIONS, AND ALL I COULD FIND WAS THAT THE LAST VOLUME ON VICTORY RECORDS WAS VOLUME EIGHT. WHAT LABEL DID YOU MOVE ON TO FOR THE LAST FOUR VOLUMES?

Oh, it was Devil Doll who put out nine through 12. Devil Doll Records.

ARE THEY A JERSEY LABEL?

No, California! They're a big label. They have a lot of bands on their label. See...(laughter) that's why I don't want to do volume 13 with them! I took back the rights to all ELECTRIC FRANKENSTEIN stuff, and all my Fistful stuff, and I'm gonna reissue everything through somebody else—TKO is gonna reissue everything of [ELECTRIC FRANKENSTEIN's], and I'm looking for a label to reissue all the Fistful of Rock comps, all 12 volumes. And I have a 13th one, and it's all done and ready to go—it's a three-CD set, because it's the last one. Then I'm going to do a second series called A Fistful More, like the Clint Eastwood movie series, A Fistful of Dollars and A Fistful More of Dollars. Each volume of Fistful of Rock I put famous bands, not-so-famous bands, and totally unknown bands together—who are all equally good; I just think people should know about them all equally. So I work really hard to get everybody else to find out about how great they are, and I try to help these bands get started.

I WAS WONDERING, COULD YOU TELL ME ABOUT THE NEW ELECTRIC FRANKENSTEIN FULL-LENGTH, BURN BRIGHT, BURN FAST? SPECIFICALLY, I READ ON THE TKO RECORDS WEBSITE THAT IT'S A COLLECTION OF MUSIC THAT YOU'VE CULLED FROM YEARS PAST...

Well, what we did is, way back, even in the beginning when we were getting started, we always thought about [the future]. We never wanted to be one of those bands that lasted 15 minutes and then were gone. So whenever we wrote our albums there'd be a song that we'd pick as our best one, and we'd say, "let's save that for later when we're more known!" Because we liked everything, we were confident that all of it was good. So we just took the best one and kept it on the tape. It's going to be our 15th anniversary in October, but last year—during our 13th year—when

"I didn't want to do anything typical with this album. I based everything on how they made Evil Dead."

we were recording the record we said, "hey, let's go back to the tape and listen to everything." We still liked almost all of it, we just fixed everything based on what we do now, change this part, or that part was a little too long, that part's a little too short, you know—redid them until they were the way we liked them, and then recorded them all.

OH, SO YOU DID RE-RECORD THEM; I DIDN'T KNOW IF IT WAS STUFF THAT WAS TAKEN FROM THE VAULTS, RECORDED YEARS AGO.

No, they were never recorded, they were all on demo cassettes. We had this cassette that we kept adding a song to every year—everything we considered our best songs that we didn't want to give away yet!

SO WHY NOW?

We just picked the number 13 because it has to do with horror films and stuff (laughter). We said, "when it's our 13th year, we're going to do that," and we did. And we're getting a lot of great reviews on this record, people really like it. The thing we did differently, too...I didn't want to do anything typical with this one, so we did a whole bunch of things that've never been done before. I went and sold ads on this CD to all the companies that we like, that we're friends with, and we did it like a horror film is made, where it's all sponsorship money put together and that's how they make their film. I based everything on how they made Evil Dead. I go to all the horror and film conventions, our band plays at them, and we used to work at them when I was younger, so I got to know all these different people from all these films. I've always asked them how they made them. So everything they did—they'd make the poster first, so that's what we did—we went out and got Basil Gogos, the guy who did all the famous monster magazine covers in the '60s, and he did Rob Zombie's record cover, and the MISFITS, and all that stuff. So it only makes sense that we'd be the next thing for him to do—especially since he's 80 years old! We got him to do the front cover, we got Neal Adams, the famous artist from the 1960s and all the Marvel and DC Comics, he did the back cover. And Johnny Ace did all the inside stuff. So we did all that first, then worked on the music! We promoted it like a film is made. Then with the money we'd made, we put it all into the recording, which...we made about $25,000 in a few days, which was crazy, but if I'd known I would've worked on it all year and made millions! (laughter) But with that money, you know, we were able to go to a giant studio, and we did like 20 tracks just for the drums—I wanted the record to be not a typical punk record, so it's recorded like a Led Zeppelin album, but it's played raw like punk, so it's like a blend of rock and punk.

AND THAT STUDIO YOU MENTIONED, THAT'S IN NEW YORK, OR LONG ISLAND?

No, it's in Jersey...once we recorded an album in New York at what used to be the Head Factory—that was our first album. All the basic tracks were recorded at HarariVille and then the overdubs we did locally, where we always rehearse and record all of our singles. That had never been done before; totally changed the whole business model of doing that. Then, because of that, I own the rights to the record now—no one owns the masters but me. I went and got the label I want to put the record out, TKO, instead of being forced to do it with whoever has enough money to pay for getting it done—that's why we wound up on Victory. So now I don't need anybody anymore. I mean, I totally changed the whole way that bands do business. If METALLICA or anybody else who's a lot bigger than us did the same thing, they'd probably do even better, and they wouldn't need to be on any label, they could do it all themselves the way we did. So it totally breaks all the rules, we did something that's not been done, between that with the songs, and the way the record was recorded—like a super-professional, major label-style recording—but I didn't make it "slick" and everything, but I just used the giant, major label studio. It's 56 tracks on there, 20 mics just for the drums, there's like 10 for the guitar, 10 for the vocals—it's huge sounding; you put it on loud and you can hear it real clear, the drums sound like they're right there. When he hits the snare drum or the tom, you can really hear the space all around the drum. And everybody else is doing lo-fi stuff, so we're like, "let's change things! Let's show what we can do with ingenuity, and not needing a major label to do anything."

SOUNDS GREAT! IT MUST BE A REALLY NICE, SECURE FEELING TO BE IN A POSITION WHERE YOU ARE ABLE TO DO THINGS LIKE THAT.

Yeah, all we're relying on TKO to do now is make sure they sell! (laughter) It's the press! You need a lot of interviews and things like that. I know from playing since 1975 that really the only way a band really does well is through interviews—reviews, people don't care.

AND BY PLAYING, OF COURSE.

Well playing, yeah, but a lot of people who'd never found out about you, I mean, they don't know you, and you have to sell your CDs first! More people buy your CDs than go to your live shows. That's how it always is, because all over the world, people are [going to be able to buy] your CDs.

KNOWING HOW MANY TIMES YOU'VE BEEN INTERVIEWED, I DON'T REALLY WANT TO ASK ABOUT "WHO YOUR INFLUENCES ARE," BUT I AM CURIOUS, AS OF 2005, WHAT NEWER BANDS YOU MIGHT REALLY BE INTO.

Well, the WILDHEARTS I always listen to, no matter what. There's a band called the CRANK COUNTY DAREDEVILS, they're really good. There's like this whole, new kind of "sleaze rock" thing going on...it's like hard rock and punk—like us, kind of—but more towards the MOTLEY CRUE [sound]. You know, because the '80s "thing" is in instead of the '70s thing. So there's IRONHEAD, who I produced their album—and it's coming out in June on Heatslick Records in California. There's SPREAD EAGLE from Canada, BROKEN TEETH, CRANK COUNTY DAREDEVILS...it's a whole new scene of punk rock-MOTLEY CRUE! (laughter)

SO WHAT DO YOU ATTRIBUTE THAT TO? THE DARKNESS? (LAUGHTER)

Well, you know, they're influenced by us, and the stuff they grew up on! They're younger than me, so they grew up on the MOTLEY CRUE stuff, instead of the '70s stuff. That only makes sense. Then there are bands that are really great—there are a few bands that I think are the best in the world right now. There's a band from England called CLAMS—their website is clams-rock.com—and they're the greatest, I mean, their music is amazing. It sounds like early LED ZEPPELIN mixed with KYUSS, ALICE IN CHAINS, MUDHONEY, WIRE, and the CURE.

WHOA. FROM ALICE IN CHAINS TO WIRE... THAT'S ALL OVER THE BOARD.

Yeah, it's really original sounding! There's also a band from Canada called NASTY ON and they're really original, too, sounds like GANG OF FOUR meets the SEX PISTOLS, a little bit of NICK CAVE...I mean, it's definitely rock 'n roll, punk, but with a whole [different] influence with the NICK CAVE and like GANG OF FOUR sound—again, '80s influence, instead of the '70s. And then there's a band from New York that's great called DRAG CITIZEN, and they sound really powerful—more like a fun

'70s rock band, like early CHEAP TRICK and ALICE COOPER, that kind of stuff. Then there's a great band from Sweden called ON PAROLE; they're like MISFITS meets CORROSION OF CONFORMITY, they sound great. IRONBOSS from down in Maryland, they're really powerful. I like a lot of stoner rock, too—and you know what's weird? There's a big stoner rock encyclopedia, and there's five pages about ELECTRIC FRANKENSTEIN in there! What are we doing in there? We have five pages in there, three pages in the heavy metal encyclopedia, there's a hardcore-punk book that has two or three pages on us in there. There are a whole bunch of books that have us in them, but it's weird, every book is a completely different style! They all consider us "their style," and that's fine with me, because that's the whole "Eclectic" Frankenstein thing...

WELL, A LOT OF PEOPLE OBVIOUSLY IDENTIFY WITH ELECTRIC FRANKENSTEIN, BUT YOU'VE CREATED SOMETHING NEW—I'VE READ A LOT OF YOUR INTERVIEWS AND YOU CALL [YOUR MUSIC] "HIGH-SPEED ROCK 'N ROLL"—

"High-energy."

RIGHT, "HIGH-ENERGY ROCK 'N ROLL," AND WHEREAS MANY PEOPLE WOULD TRY TO PIGEON-HOLE THEMSELVES INTO [SOME CATEGORY], YOU'VE THROWN SOMETHING OUT THERE THAT'S NEW AND YOU LEAVE IT UP FOR INTERPRETATION, FOR PEOPLE TO LATCH ON TO.

We wanted to create a whole new sound, something that didn't sound like other people. The way that LED ZEPPELIN or YES or KISS played, if you play like that, it's obvious that you're copying them. And that's not what we wanted to do. Now, we've done CDs and we'll be out somewhere, and someone will say, "listen to this! It sounds like they're covering you!" (laughter) Like they just changed the lyrics...even TURBONEGRO ripped us off.

SO [ELECTRIC FRANKENSTEIN IS] TOURING THIS SUMMER, BUT THEN WHAT? SONGWRITING, NEW RECORD FOR TKO, ETC?

Let's see—we just got back from Europe, actually, we were there for a month...going to Texas this weekend to play, then in July we're going to Spain.

SO AFTER THAT, ARE YOU GUYS ALL READY TO START BANGING OUT NEW SONGS?

Ah, no, after that I want to take it easy from writing, because we're booked up through the end of the year, and there won't be any time to do anything. We did one single for Coldfront Records that's not on the album; we recorded just for them after the [full-length] album was done. And then, what I'm doing right now is I'm having lots of meetings with companies that want to make Electric Frankenstein "stuff."

"STUFF?" LIKE MERCH?

There's a company that wants to make Electric Frankenstein toy figures, and I'm going to be doing a DVD with TKO probably next year—instead of an album next year we're going to do a DVD of all 15 years worth of shows. Like, the songs from when we first started—probably our very first show, at a horror movie convention—and you can't see me in it, the guy who filmed it did it so that all the amplifiers and the PA system is right in front of me from where he's standing! And you can't see me through the whole set! [The DVD] is going to be a retrospective of everything. That will be coming out next year. The year after that, I'm doing a "best of" album, but it's going to be cartoons of the songs—it will probably be a DVD.

THAT IS GOING TO BE AWESOME.

Yeah, I'm gonna have all different artists draw the lyrics, cartoons of the lyrics. Either it's going to be a video CD, or a DVD—depends on how much space it needs. Then in between I'm just doing tons of merch meetings, because all these companies want to make a lot of stuff. I'm thinking, there's one of those really big merch companies that do everything for all the major label bands, they want to take over our whole thing. So I'm thinking I'm actually gonna do it, because I have no time left anymore for my life! Because the band is full time.

AND IT SEEMS LIKE YOU'RE DIVERSIFYING YOUR EFFORTS AND GOING SO MANY DIFFERENT WAYS, IT'S NOT JUST PLAYING MUSIC AND WRITING SONGS AND RECORDING CDS, NOW YOU'VE GOT ALL THIS VISUAL STUFF GOING ON, THE RETROSPECTIVE, MERCH, AND TOURING ON TOP OF THAT—IT'S A FULL TIME JOB AND A HALF!

It's too much!

ANYTHING ELSE OF NOTE HAPPENING FOR EF?

Well, I almost forgot, there's a guy doing a book about Rik L Rik and that time period, and there's a whole chapter about Electric Frankenstein because he did an album with us before he died. There's a whole chapter about us, and our history, and how we tie into the whole California [scene]—because it's about Rik L Rik and California punk, because he started it! He had the first California punk album when he was in F Word, and basically he's the inspiration for everybody. I wouldn't be doing what I'm doing if it wasn't for him—and I didn't know he was the same age as me! I mean, all of us were buying his records when we were in high school—we didn't know he was a high school kid like us! (laughter) We always thought he was an older person, and when we finally met him when we covered one of his songs—and he came up on stage in California, when we toured there—we were like, "hey, wait a minute, you're the same age as us!" When we were kids we thought [he was older because] he had such a deep voice! He was like, "no, I was born in the same year you were born..."

I'M NOT SURE I KNOW MUCH ABOUT RIK L RIK.

Well, he was part of the GERMS and all those bands—F Word was first, then the GERMS came, and he was friends with Darby Crash, and then [in] the movie about Darby Crash they interviewed Rik L Rik...and he died right after that. He had a brain tumor and nobody knew. He didn't know either... He was also in NEGATIVE TREND—after he left they became FLIPPER! He had his own album, that Beach Boulevard, a lot of solo songs. Anthem kind of songs, in the late '70s/early '80s he was a big deal.

INTERESTING. A LOT OF TIMES YOU'LL KNOW ABOUT BANDS, BUT KNOW SO LITTLE ABOUT THEIR HISTORY AND THE PEOPLE IN THEM.

You know, what's weird to me is that somebody your age...I mean, I grew up on '60s garage bands, all the '70s stuff—from the original "hard rock '70s" to the "punk '70s," the '80s hardcore, the '90s grunge...I was there for all of that. And then for people who are a lot younger, that [music] is stuff that they're just finding out about or hearing about it—they'll like new stuff, but they don't know where it comes from! For all the younger people, punk was just here when they were born! For us, for people like me, it came from us doing it—creating it. ✪

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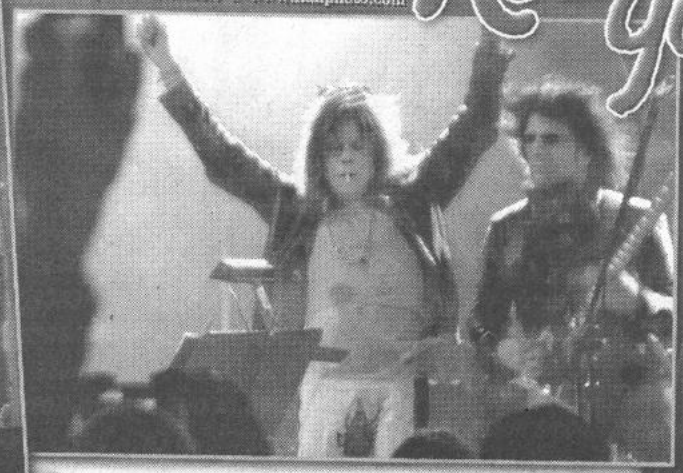
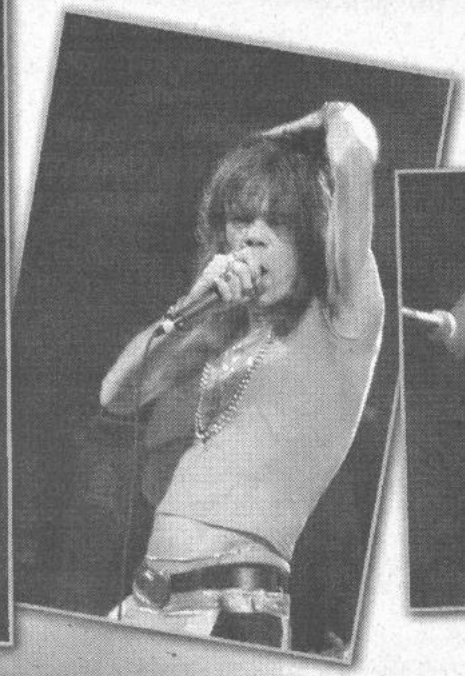
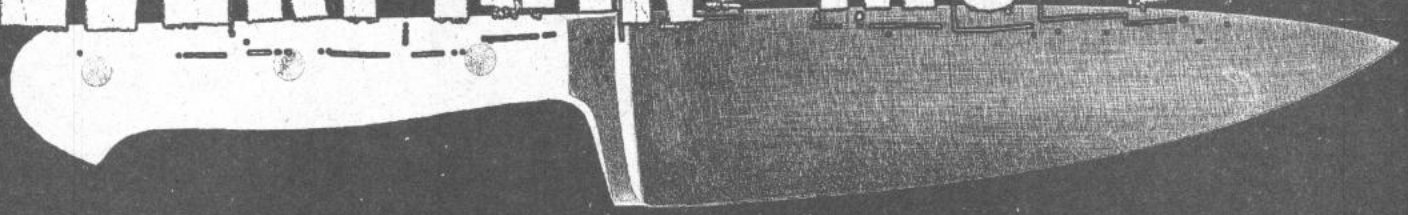




EVERYTHING MUST GO



By Janelle Jones

Psychotic. Mental. "Pathic," if you will. Yes, Oakland's Everything Must Go are all of these. In a nutshell, EMG consists of five guys - vocalist/explosives expert Jake, guitarists Brian (also of Strychnine fame) and Bill, drummer/resident hooker Ed, and bassist Noah (Neurosis) - who just want to have fun, drink, rock out, and play one helluva punk/rock 'n' roll hybrid that's sleazy, trashy, raw, and always socially-aware (ummm yeah). And if all this wasn't enough, during our wonderful (drunken - at least on their part) time chatting, we had profound, in-depth discussions about sociopathic tendencies, anthropomorphic leather pants, butt-crack dancing, and, of course, absinthe. Ah yes, and how could I forget? I got molested over the phone by Ed. I guess there's a first time for everything... One more crucial bit 'o' information: THEY ARE LOOKING FOR A RECORD DEAL!!

I WAS PROMISED CHARM.
Jake: I just meant that we'd be drunk.

WELL, I'M KINDA BEING SARCASTIC...
Jake: Is it 11 o'clock out there? Have you been drinking?

UNFORTUNATELY, NOT... SHOULD I START? [LAUGHTER]
Bill: You better! Get to it!

SO, WHEN YOU GUYS FIRST STARTED, IT WAS A FOUR-PIECE?
Jake: Yeah, that was me, Eddie Ho, my brother, and this guy Steven Barracuda. Then my brother moved to New Orleans and Steven moved to Rotterdam, so we got Larry Ricket from The Rickets to play bass and Bill Stevens to play guitar. And then Larry quit so we got Noah, and then we got Hoody the November before last... But not least... The question now is: why did Noah and Hoody join Everything Must Go? [Laughs]
Noah: Me and Jake had been friends since we were kids, and I was just happy to go see what it was and he proceeded to jump up on people's tables and rock them back and forth like he was on a surfboard, knocking all the drinks onto the ground, smashing, and then falling onto them and basically rolling around in his bloody mess. And I thought, "Wow, that guy commands fuckin' attention." [Laughter] And that was way before he asked me [to join], but when he asked me, he asked because he knew I'd appreciate it, and I do. And in some ways it's exactly all the things I don't get out of playing with Neurosis, which is to be gigging a lot, to have silly fun, and laugh at ourselves. Neurosis only does that in private. [Laughter] But basically, just to have a local gigging band and have a fuckin' great time, and kick out fuckin' tough-ass rock 'n' roll jams. It's simple, straight-forward, powerful, and so I said, "Fuck yeah, I could do that." And picked up a bass!
Bill: Then broke your hand.

RIGHT AFTER YOU JOINED?!
Noah: Pretty soon after, but it's mostly better now.
Brian: I joined the band after I started hanging out with these guys every weekend and just having a really good time hanging out. With doing Strychnine every week and still doing it, just we got to talking about them going in the studio and helping out. Then just got drunk in the bar one night, me and Jake, and they were talking about how cool it would be to have a second guitar player in the band 'cause the band had always had just one guitar player. And Jake was just like, "You should join the band," and I thought about it for about five seconds and said yes. [Laughter] 'Cause same thing as far as Noah, just seeing 'em live, they rocked so hard and it was different than Strychnine but equally commanding of my time, but all I wanna do is play music and rock-out anyway. I was like, I can do this practice-four-nights-a-week-thing instead of two nights. And then shortly after joining [EMG], both bands wanted to tour Europe and I was like, oh shit! We worked it out and I did back-to-back tours of Europe. We did three shows together, then Strychnine went home, and I went on with these guys, and haven't looked back.

YOU GUYS HAVE BEEN TO EUROPE TWICE?
Yup.

BUT NO FULL U.S. TOUR.
Jake: Our first U.S. tour was just gonna be the West Coast and I broke my leg on the first gig jumping off the rafters [at a club] in Portland. So that was our first U.S. tour. One show... We plan to do the States, but not until after Japan and Europe again.

[Laughter]
Brian: The States are just so hard. If we don't fly out to the East Coast, the Midwest just eats you alive. You die with no money and no shows and no people. Me and Noah have done it a bunch of times and it's really tough if nobody knows who you are. We don't have records in stores and we don't have a record deal, we don't have label support, so we're kinda waiting for that. That's the key thing right now: WE ARE LOOKING FOR A RECORD DEAL. [Laughter] BULLETIN BULLETIN... So, we're trying to get some new stuff out. We're almost ready to put out a full-length. We have this five-song thing we're shopping around [I Hate Music]. We're kinda waiting for something to bite and maybe get us a little help. We were talking about doing a two-week thing, maybe flying out to the East Coast and then flying home, but that gets to be expensive when we start thinking about it's 400 bucks to fly out to NY to play for two weeks or it's 600 bucks to fly to Europe and play over there for a few weeks.
Noah: Out there everybody's, like, kind.
Ed: And beautiful. [Laughter]
Brian: And they give you things like food and beer.

ALL RIGHT. WE'LL LEAVE THAT. JUST ABOUT SHOWS. JUST FILL IN THE BLANK: I HAD A GOOD SHOW IF...
Jake: The scar is not gonna heal. [Laughter]
Bill: I don't know...

IF I SHOWED UP...
Bill: No, I mean, the first time I saw EMG was in a warehouse in Oakland and I saw Jake put on this vest of firecrackers and blow himself up. I was like, fuckin' A! That's bad-ass. I was totally into that. Our shows have that element: you just don't know what's gonna happen; they're wild and outta control. And when it gets more wild and outta control than I expect, then I know it was a good show.
Brian: So basically if Jake blows himself up. [Laughs]

OF COURSE YOU MENTIONED FIREWORKS. DOES THIS HAPPEN EVERY TIME OR WHAT?
Jake: Not every time. Ever since that Great White thing it's been really a problem. I used to put those spark-throwing things on a strap-on dildo and shoot it into the audience, and that's really gotten unpopular now – anything with flying sparks. So now it's more turned into firecrackers, not so much fireworks, so that's not very entertaining unless they're actually on someone's body.
Brian: That ties into aforementioned club and/or enemy. [Laughs]
Jake: So, yeah, whenever we can get away with it, we'll do as much fireworks as we can. We'd do big pyrotechnics if that wasn't completely illegal now and clubs didn't have such a hard-on about it, but they do. These days it's mostly firecrackers tied to my back. [Laughs] You know, kinda taped on there. It's like a suicide-bomber thing.
Brian: It may seem like we never wanna play the same place again, but we actually do ask. [Laughs]
Noah: Actually what I was gonna say earlier about the friends/enemies thing is that every time we get banned from a club, we get asked back. They usually call us within a month.

THEY COME CRAWLING BACK?
Jake: Yeah, then they often ban us a second time. I don't know what the hell is up with that actually, but that's their deal.

BUT AFTER THEY BAN YOU A SECOND TIME IS THAT IT?
Jake: No!

THEY KNOW WHO TO GO TO.
Ed: They don't want us wearing thongs.
Noah: That's the only official request.
Jake: I sometimes wear a thong and I always wear low-cut pants that fall off.
Noah: Freddie Mercury make-up.
Jake: [Laughs] Yeah.
Noah: The make-up they're okay with...for now...
Jake: But there are clubs that we're only booked on the condition that I don't wear a thong. [Laughter]
Ed: I second that. I gotta bear the brunt of it.
Noah: Not everybody realizes, because so few men wear thongs, but there isn't any actual material over the testicles. There's no fuckin' cloth. It's a string, so it's goddamn unsightly when his pants fall off, as nine times outta 10 they do.
Jake: I do a lot of butt-crack dancing. They all got offended by it. [Laughter]

THEY ALL GOT OFFENDED...
Jake: Not really.
Ed: He just put the image in our mind. [Laughter]
Jake: I had pants specially made to try and cover my butt crack, but it didn't really work.
Ed: It actually made it worse.
Noah: His pants are the other member of this band.
Jake: In fact they stand up on their own in the van.
Brian: They actually took over my sleeping bag. [Uncontrolled laughter] I swear to god. I was so pissed. Can you imagine leather pants that have never been washed in the middle of summer in Europe? No human would wear leather pants, let alone every day and play shows in them and then take them off and put them in your FRIEND'S sleeping bag. [Laughter]
Jake: Also I was on a pact at that time not to take a shower the entire time. It'd been going on for a little while at that point... They look nice, though.

THAT'S ALL THAT MATTERS!
Jake: They couldn't smell me from the audience or anything – at least not from the back of the club.
Bill: I'm just glad I'm so un-proficient at my instrument that I have to look at the strings and my hands all the time so I don't have to look at his butt. [Laughs]

SO, ANYWAY...
Ed: Yeah, try to follow up on that!
Brian: Half the interview's "butt-crack."
Bill: What's your name again? Everything Must Butt-crack.

[LAUGHING]...
Noah: Did you get yourself something to drink yet?

NO, I'M TRYING TO DO IT SOBER...
Noah: Oh, wow...

JUST SO I CAN TRY TO KEEP TRACK OF WHO'S SAYING WHAT...
Noah: Trying to be professional.

ALL RIGHT, YOU KEEP TEMPTING ME, SO I'M JUST GONNA HAVE TO. TALKING ABOUT DRINKING AND EUROPE. JUST QUICKLY, I WON'T WRITE ANYTHING ABOUT IT, BUT YOU GUYS HAVE HAD ABSINTHE THERE?
Brian: Oh, yeah.
Jake: You can write about it. [Laughter] We have absinthe here actually, but it's the green stuff, which isn't really wormwood. We've had real wormwood stuff, but it's illegal in most of the continent.
Brian: I brought back a bottle from when [Strychnine] did a tour two or three years ago of the real stuff and it's on the U.S. banned customs list. It's like bombs, drugs, guns, absinthe. [Laughter] Me and Markley [Strychnine drummer] smuggled a couple bottles back, and somebody at his house ended up knocking it off the table and breaking it. So then the dog licked part of it up and it was not pretty evidently. Pablo was...
Jake: Going blind. Seeing green.
Brian: So yeah, it's good stuff. It's definitely not something to drink every night. [I'll spare some of the gratuitous absinthe details...]
Jake: We're doing a shot of absinthe right now.
Brian: [Taps bottle] This bottle, it says absinthe right on the label.
Noah: We'd tell you where it's from but it's not there.

DO YOU ALWAYS HAVE A BOTTLE OF ABSINTHE HANDY? [LAUGHTER]
Jake: Yes, I do, actually. This isn't the wormwood stuff. Noah's gonna do a shot of it now...
[Brian discusses the proofs/colors available in Czech Republic, whilst Jake tells of bathtub-distilled absinthe that corrodes Styrofoam cups in NY.]

YOU MENTIONED SOMETHING ABOUT A FULL-LENGTH.
Brian: WE ARE READY TO RECORD A FULL-LENGTH NOW.
Noah: We just need a little help.
Jake: PLEASE LISTEN TO OUR DEMO AND LIKE IT.
Brian: We're shopping around right now. We're maybe a song or two shy of a 14 or 15-thousand song album. We're right there, we're just about ready to record a full-length and we wanna do it with somebody who appreciates us as much as we appreciate them.
Jake: And helps us out with the recording money. And we're in a position to book a Japanese tour in support of this album as soon as it happens. That's not a joke either. We really actually will tour Japan as soon as we get an album out.
Brian: We wanna go now anyway. [Laughs]
Ed: The States will have to wait!
Brian: But we might end up doing something here on the West Coast around July because there's a festival coming up called the Balt Festival in Oakland, which is bands from England and Germany that we all know and toured with. We're trying to figure it out and we might do a small tour maybe north to south on the West Coast. It's up in the air, but definitely trying to book some shows and see what happens with that.
Jake: We also got offered to tour with World/Inferno out there on the East Coast, but we're gonna put the album ou before we do that.

BUT JUST ABOUT THE NEW MATERIAL YOU WROTE. IT'S IN THE SAME VEIN: HUMORLESS. SERIOUS?
Bryan: Humorous or humorless?

HUMORLESS, LACKING HUMOR?
Jake: Yes, that's correct. Introspective, it's about inward looking.
Brian: It's oxymoronic.
Jake: When I say, "Don't touch my glue bag," I mean it! [Laughter] Our new song's called "Sonic Pornography;" we just wrote that last night and it's about the state of affairs with our music-writing, you know, value system. [Laughter]
Brian: We might be able to spell it out by just giving you the song titles of a couple of our new tracks: "Pill Girl", "King of the Emergency Room" "Sonic Pornography", "I Scream When I Cum"...
Ed: A.k.a. "Ice Cream in a Cone" or "Ice Cum in a Cone". [Laughter]
Jake: And "If You Want Blood, You Got It". It's a new song.

IT'S SOBER...
Noah: We're pushing that message.
Jake: For good people who appreciate dark music and the deeper meanings of it. We're all about the problems that are happening in the world and society. But from the perspective of "I do that." [Laughter] That's what I do – for no reason at all. You know, like no religious motivation.
Noah: Yeah, no social conscience at all. It's a little bit sociopathic. [Laughs] But perhaps a bit pathetic and A-pathetic.
Jake: It's pathetic. [Laughter]

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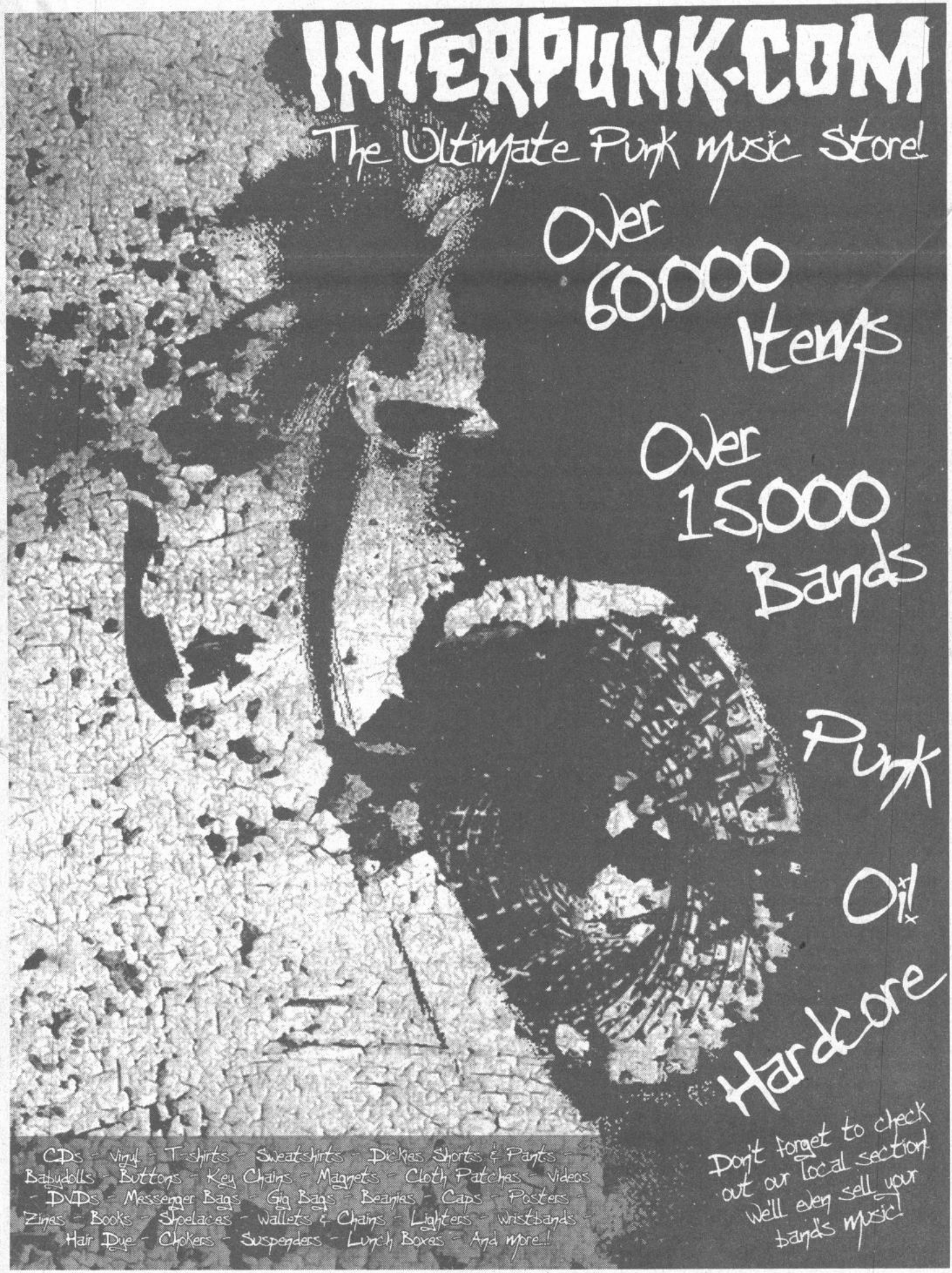
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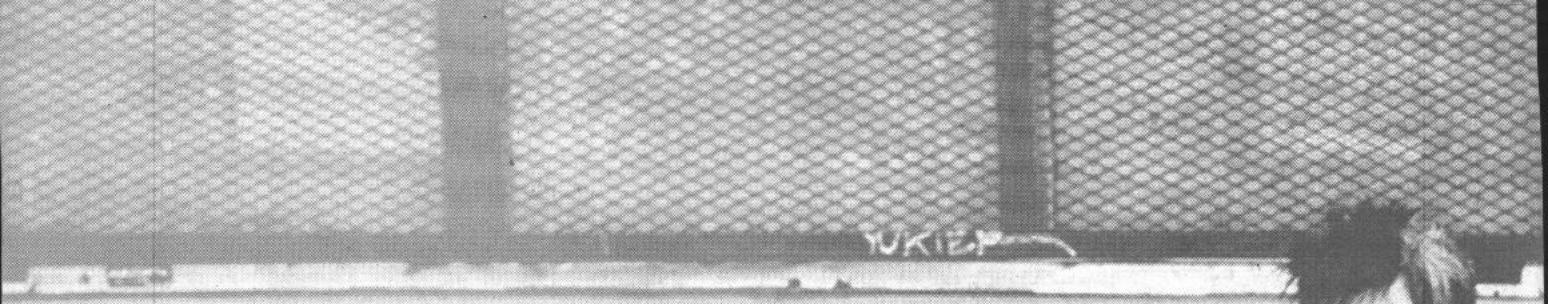
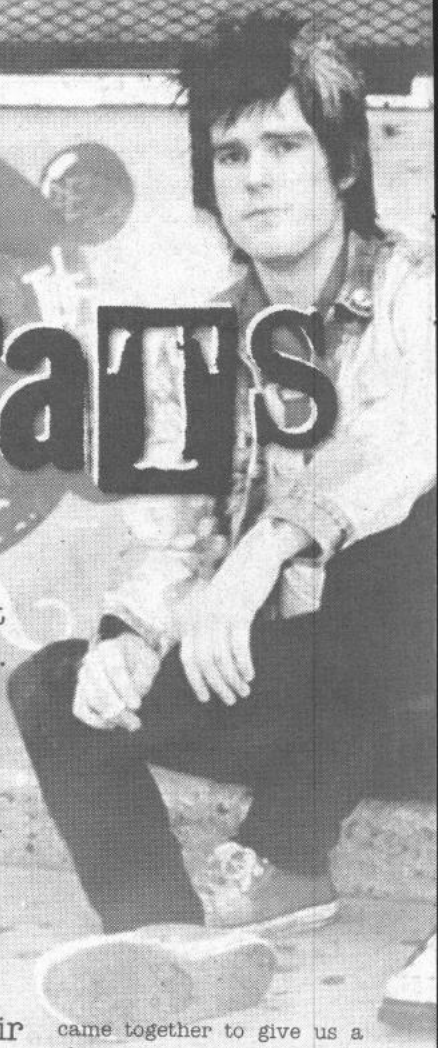


Street Brats



By Lisa Root

Chicago's Street Brats channel the true '77 spirit with their new album out on Full Breach Kicks. Though many people choose to compare them to many of the seminal bands of that era, and even Green Day due to their infectious poppy hooks, the guys prefer to view themselves as bringing a fresh take on the true origins of punk rock. The songs are truly a love song to the era and to youth.. about hanging with your friends, doing what you wanna do, and is something that you can relate to whether those days are in your past or not. They definitely wear their inspiration on their sleeves proudly (the first words sung are seventy seven) but their sound is all their own, catchy as all get out and will have you singing along before the first song is over.

TO GIVE A CORNY QUOTE, BUT YOU GUYS SERIOUSLY HAD ME AT HELLO (OR '77 IN THIS CASE) WITH THIS NEW CD OF YOURS. SOOO GOOD FROM NOTE ONE! PLEASE TELL ME YOUR NAMES AND WHAT YOU ALL DO IN THE BAND:

Max plays guitar and has somehow learned how to sing. Rick plays the bass. Ugly plays guitar. Jordan is our drummer.

TOURING IN AN AMBULANCE, HOW DID YOU END UP WITH A TOUR RIDE LIKE THAT?

We asked the same question when it was offered to us. Back in 2003, a friend of the band bought it for cheap at a county auction, but after he gutted it, he realized he had no use for it. Since Rick collects trash, we bought it off our friend for cheap. We customized the inside ourselves and then hit the road.

HOW HAS THE INTRODUCTION OF UGLY (AND HOW DID HE END UP WITH THAT NAME BY THE WAY?) AND JORDAN AFFECTED THE DIRECTION OF THIS LATEST RELEASE? THE NEW RECORD SEEMS MORE MELODIC.

Okay, first off, Ugly and his name. I guess he got the name when he was fourteen for being suck a pretty boy, I mean, so damn ugly. Actually, that's not true. The Street Brats don't kiss and tell. Ugly and Jordan's presence in the band for the last few years has influenced our sound quite a lot. Even when we play the old songs they sound different. Their personal and musical influences came together to give us a cleaner, more well-rounded punk rock sound.

YOU MENTION YOUR HOME VENUE THE FIRESIDE BOWL IN YOUR LYRICS. WHAT ARE SOME OF THE MOST MEMORABLE SHOWS YOU'VE SEEN OVER THE YEARS THERE? SEEING CLUBS LIKE THIS CLOSING ITS DOORS TO BANDS, AND NOT AS MANY PEOPLE NOTICE, BUT WITH CBGB'S POSSIBLY CLOSING ITS DOORS, THE REALIZATION THAT WE NEED TO PROTECT OUR MUSIC VENUES HAS BECOME A BIG TOPIC AS OF LATE.

When we were getting into punk in the 90's, the Fireside Bowl was the only place to see real punk rock shows. We have some awesome memories there,

some good, some bad, but all worthwhile in the end. As far as memorable shows... when you're a punk rock teenager, they're all pretty damn memorable. And it's hard to forget that shit hole of a bathroom. Man, do we definitely have some memories in there. Drunk, lying in the filth, throwing up in the urinals, no doors on the one tiny disgusting stall, too many girls in there at a time. Insanity. And that was every weekend growing up. Hell, we can see why they closed down. But that's old school Fireside Bowl. During their last years, the bands that went through there were pretty awful. Emo, death metal, indie crap, blah blah blah. As much as we hated to see it close, it has helped spawn new punk rock venues and promoters in Chicago. That used to be the only place to play, and there was practically a monopoly on all ages shows that weren't even punk anymore. So now since its close and switch back to a regular bowling alley, there have been lots of new places to play and new promoters to encourage us playing. CBGB's we feel is a completely different story. We've played there, and tons of bands we know or love have played there, so it's just a punk rock icon that needs to be kept open. Unfortunately, on the other side of that coin, it seems CBGB's has lost it's soul. It's disturbing when you can go to Urban Outfitters and buy a $26 CBGBs or Ramones t-shirt, and you know the people wearing them don't have a clue what that place was about or who the Ramones are.

THIS IS SOMETHING I'VE NEVER COME ACROSS BEFORE. YOUR DRUMMER JORDAN IS A FIGURE SKATER? HOW MANY SPINS IN THE AIR CAN YOU DO? I CAN'T GET THIS MENTAL IMAGE OF BRIAN BOYTANO DOING A ROUTINE TO THE ADVERTS AND A WHOLE AUDIENCE OF PEOPLE WITH A 'WHAT THE FU-?' LOOK ON THEIR FACES - SUCH A COLLISION OF TWO DIFFERENT WORLDS. DID HE COMPETE AND ALL THAT?

Jordan had competed a lot growing up, but doesn't anymore. Now he teaches little kids how to skate as a side job. As far as how many spins he can do, none of us has actually seen that first hand. But, to take a guess, we'd say about 60 or 61. As far as two different worlds, a story Jordan tells is that one of his students came across a picture of him on the internet with bleached hair, and she couldn't believe that he was really into punk. One time too he went to his work with a cut-off Cheap Trick shirt, and the little students couldn't believe he had tattoos. But Jordan is the only one who could pull that one off. Imitators beware!

WHAT DO THE REST OF YOU GUYS DO BESIDES THE BAND?

We work and work and work. And between work, we drink. And once every few years, write a new song. Or even go on tour. But seriously, we all work so much in "real" jobs just to be able to live and to make the band continue. It's hard to make time for

everything, but with the new album coming out, we're gonna all be taking off a lot of time and maybe losing our jobs too, just to get out on the road.

SO YOU WERE APPROACHED BY JAKE CASUALTY TO RELEASE YOUR FIRST EP ON HIS LABEL CHARGED RECORDS. DID HE CATCH A SHOW? HOW DID YOU COME INTO HIS RADAR? AND YOU MENTIONED AT THAT TIME YOU WERE DOING STRICTLY COVERS? YOU WROTE AND RECORDED YOUR FIRST RELEASES "SHORT-FUSED STREET PUNK" 7" EP AND "DEAD END KIDS" CD AT THE SAME TIME, CORRECT?

The Casualties played this crazy show in Chicago in 2001 that our friends put on in this huge abandoned apartment building. Kids everywhere. Beer everywhere. Cops everywhere. We opened for The Casualties and those crazy Dutchmen Antidote, and of course we sucked, and yes we mostly played covers that night, but the kids loved it. Or maybe they loved the most insane Chicago show we've ever experienced, but either way, everybody had a great time and the Street Brats became a "real" band that night. For the recording, we ended up driving to Pennsylvania in Rick's crappy Aerostar, through the mountains, through a snowstorm, at night. Max was actually hard at work in the back of the Aerostar writing the songs on the way. We recorded them all in three days, had a blast, and that's that.

HOW DID YOU END UP WITH JOSH AND FULL BREACH 77 AND FULL BREACH KICKS?

Josh has been our friend for many years, dating back to the chaotically entertaining band practices in Rick's garage. After our two Charged Records releases, we didn't record anything for about three years. Josh had his t-shirt company going and some of his other stuff going, and then he started Full Breach Kicks the record label with our "You'll Never Walk Alone" 7" being his first release. We wanted to help him kick off the label right, and we knew he could release it and get it out there in that special little way that only Josh knows how.

YOU'RE HEADING OFF TO AMSTERDAM FOR THE WASTED FESTIVAL. PLANNING ON SOME MISCHIEF OUT THERE? ANY OTHER SHOWS WHILE YOU'RE OUT THERE OR ARE YOU FLYING OUT JUST FOR THAT?

Oh yeah we're heading out to Amsterdam. As far as mischief is concerned, well we hope so. We kind of have some bad habits and a talent for seeking out trouble, so we're ready! We wanted to get some more shows out there, but we're only there for a week, so Europe... we'll catch ya next time!

ANY TOURS PLANNED AFTER THE RELEASE OF YOUR NEW RECORD "SEE YOU AT THE BOTTOM?"

The new record comes out in September, so we're working with our great and helpful tour manager Mikey at Rose Red Productions here in Chicago. We're organizing a tour of the U.S., but not sure where exactly where we're going yet. Some west coast dates are in the works for November as of now.

HOW LONG WAS THE RECORDING AND WRITING PROCESS FOR THIS NEW RECORD?

We recorded the songs on the 7" in the summer of 2004 and finished up the recordings on the full length in the summer of 2005. Two of the 7" tracks appear on the album, but the title song, "You'll Never Walk Alone," was left off and now available on the 7" only. So still go buy the 7"!

I NOTICE THE STREET BRATS HAVE BEEN COMPARED TO QUITE A FEW OF THE GREAT PUNK BANDS, LIKE SLAUGHTER AND THE DOGS, COCKNEY REJECTS, THE VIBRATORS, THE BOYS, THE EXPLODING HEARTS, AND EVEN GREEN DAY I READ IN ONE REVIEW. HOW DO YOU FEEL ABOUT THESE COMPARISONS? WHO WOULD YOU SAY YOU'RE INFLUENCED BY, IN YOUR OWN WORDS?

No shit, Green Day? Really? Well we don't think we sound much like Green Day, but hell, they did sell millions of record, right? So it's cool to be compared to a lot of the bands we love, but we don't think we sound much like any of them, nor do we really want to. The Street Brats sound has matured and grown over the years into what it is now, as people are gonna see with this new album. We've been put into many different genres of punk rock by many different people, none of those people being ourselves. We've never said we are this type of punk band, or that type of punk band. We just play the music we love, and it's called fuckin' PUNK ROCK! We've heard the labels power pop, pop punk, street punk, and even street glam, whatever that is. But to us, we just play straight forward in-your-face punk rock. And what's with all this labeling anyway? Who really cares? Can people only listen and identify with one genre of punk or something? If you feel a band's good, then that's all that counts. We personally don't like to play music that's just yelling and noise, or that same repetitive over-done punk formula either. We much prefer a catchier sound that is hopefully original and fresh, yet still remaining true to all our roots at the same time.

YOU HAVE SUCH A UNIQUE AND ORIGINAL AND EXCITING SOUND WITH YOUR NEW ALBUM. LET'S TALK ABOUT THESE NEW SONGS. THEY ARE SO DAMN CATCHY. DO YOU FEEL YOU ARE A BAND THAT CAN CROSS MANY PUNK ROCK GENRES?

That is our goal with these new songs. We feel that no matter what genres of punk rock or rock 'n' roll you like, that you'll find something in the Street Brats for you. We didn't write it with that specifically in mind, so much as we just like writing and playing the style we do. It's okay punk, you can tap your foot to it.

ANYTHING YOU'D LIKE TO ADD?

The new album "See You at the Bottom" on Full Breach Kicks will be out in September. We'll be on tour later in the year, so hopefully we'll see ya there! ✪

THE BRIEFS

By Chaniga Vorasarun / Photography By Cassie Burke

"Yeah! We write most of our lyrics from jail! That's why we never have any money. We're always in jail and we have to reimburse our manager for bailing us out," says Steve E. Nix.

THE BRIEFS' guitarist/ singer responds enthusiastically to my suggested "phoning in the lyrics from jail" anecdote after he asks me to come up with stories to spice up the article, but he quickly adds, "Not like we're bad people. We just do this stupid stuff and never learn."

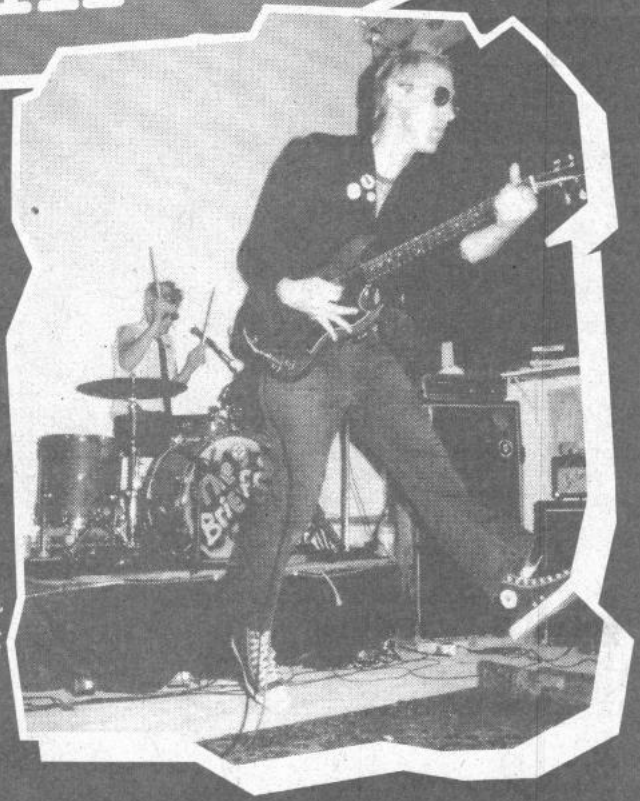
Clearly, the kind of band that would earnestly add a caveat to a fake jail story is not the kind of band that would entangle themselves in such sordid complications in the first place. In fact, THE BRIEFS' philosophy towards punk rock is so simple as to be novel.

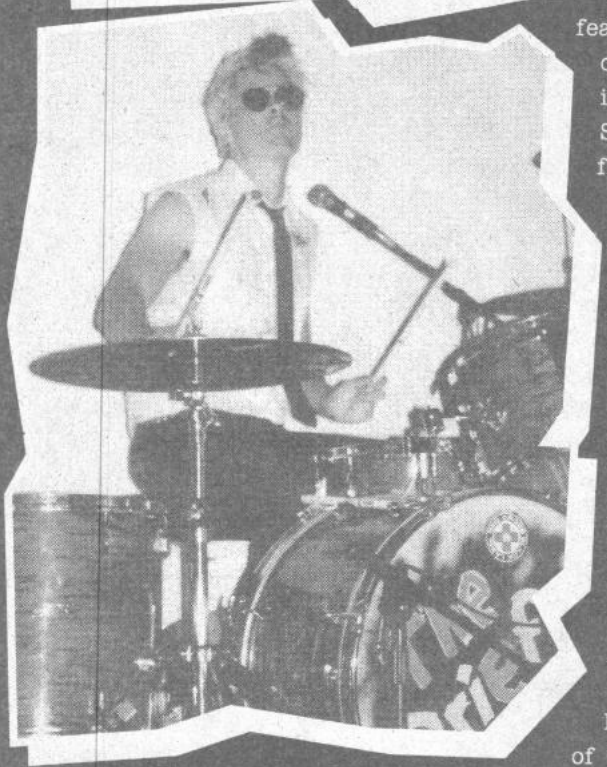
"We really had a strong liking for late 70s and early 80s punk rock. We've always wanted to play that. We just did it for fun. And then we discovered that we could actually write some songs and people liked it so we kept it going. Originally, it was just for fun. It was like a party," Nix says.

Case in point: the fan favorite, "Killed By Ants" from 2004's Sex Objects. It's a song about a boy who is killed by ants (and a woman who is killed by slugs). The chorus goes, "Killed by ants. Oh he was killed, killed by ants." That's it.

"That's just a daydream that I had. That's one of my songs. It's just a little story about... well, if you listen to the lyrics, it's pretty self-

"We're here to entertain you."





evident, but it's just a little story I came up with in my head," Nix says.

And that is the beauty of THE BRIEFS. There is no masked social critique, no melancholy and esoteric symbolism. Their music is the kind that has you pumping your fists, snarling your lips in the mirror and singing along to a song about getting crabs without a hint of self-consciousness.

This is no small feat, especially considering the largely self-important music scene in Seattle where the band hails from.

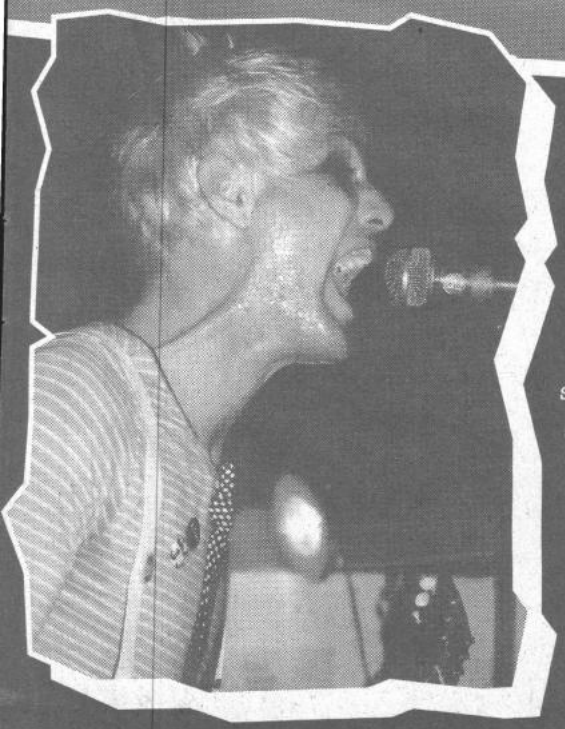
"When we started, there were so many bands that wore all black with their hair dyed black. We're like, 'Let's dye our hair blonde instead of black,'" Nix says, laughing.

"In the past five years, there's been a lot of good underground punk, arty bands coming out of Seattle. THE SPITS and THE GIRLS, THE EPOXIES. It's pretty damn cool. Small and underground, really," he says. "(There are) a lot of bands here that make a point of sounding different from everyone else which to me is really healthy and in the initial spirit of punk rock anyway."

THE BRIEFS were recently in their hometown recording the follow-up to Sex Objects for punk label BYO with producer Johnny Sangster. Their first two albums, 2001's Hit After Hit and 2003's Off The Charts (both for Seattle's Dirtnap Records) contained rail-thin, three-minute and bouncing catchy new wave punk. THE BRIEFS lost none of the punch of these first two efforts with Sex Objects, but songs like "No More Presidents" and "Orange Alert" proclaimed "We live in fear. The end is near and we are easy to control. It's an orange alert." Were these politically-minded songs a sign of what was to come? Would this new album find them similarly critical?

"We're not a political band. That just kind of ended up being the topics of some of the songs on the last one. There's no agenda

"We just do this stupid stuff and never learn."



really.
It's all kind of tongue in cheek anyway," Nix says.

And therein is the interesting dichotomy of THE BRIEFS. Where their lyrics and attitudes are decidedly laid back, they are well-known for having a monster work ethic that saw them tour eight months out of the year last year alone.

"There is difficulty being on tour all the time. We don't make very much money from it," says Nix. "In Europe, we stayed in a lot of squats. It's great playing shows every night, but it takes its toll, though. It's taxing."

"It's kind of odd to say, you know? As a band we're like, 'Yeah, man. Let's tour the world!' The interesting thing is that when you do it for a while, you're on the road for six to eight months out of the year, it gets kind of grinding. We got friends and family at home. We come home and we have just enough money to pay our bills and then we have to sell our belongings and look for odd jobs to make ends meet and then we have to go tour again and pay rent for the houses we're not living at."

THE BRIEFS continued this run with dates on the Warped Tour, at The Wasted Festival and with a string of shows with The Street Dogs this year. Then their record comes out in October and touring in support of the new album starts the process all over again.

It sounds wearing and Nix speaks with the understanding of a veteran, but he and his band mates toil with the idealism of the fresh-faced.

"The big trend in music in Seattle is like kind of indie rock, like soft rock, like BUILT TO SPILL. Those are the kinds of shows that hundreds and hundreds and hundreds of people go to and buy the records," Nix says. "We'll go to other parts of the country and other parts of the world, they're like, "Yeah, I wanna go to Seattle because there's a lot of cool punk rock and stuff from there.' But (the punk scene) is really small. As it should be, I think."

While the band has been in the game for enough time for disillusionment to set in— sleeping four on the floor at friends' houses and "ratty Motel Sixes;" being signed and released from a major label (Interscope) without putting a record out for them; sacrificing relationships, money and comfort— the kernel of their purpose as a band remains intact.

In the end, Nix says, "We're here to entertain you." ✪

HANOVER SAINTS

By Holly Williams

PLEASE INTRODUCE YOURSELF & WHAT YOU DO IN HANOVER SAINTS.
Yes, I am Brian and I handle the vocals and one of the guitars.

HOW ABOUT THE CURRENT LINEUP?
The current line up consists of myself, Wyman Harrell on drums, Sean Hills on bass and Pat Hills on lead guitar.

YOU GUYS HAVE BEEN AROUND NOW FOR 4 YEARS CAN YOU GIVE ME A BRIEF HISTORY?
Well I started the band. I had the material around and I called Wyman and the two of us recorded our first material as a two piece. We found a bass player right after that and Facedown Records offered us a contract. We put a full length out with them and went through some changes after heavy touring and then added Sean and Pat, then toured the states for 3 months and recorded an EP with Strikefirst/Facedown. We were offered a contract from GMM Records but we were under contract with Facedown, so after we fulfilled our contract we decided to do "Murdertown" with GMM..

HOW DID YOU GET INVOLVED WITH PUNK MUSIC?
I have been into punk music since about 1984 from an early age because a friend's older brother loved it and we were skateboarding the ramp and listening to the bands. I have been going to shows since 87 sneaking out of my parents' house or saying I was staying at a friend's house, etc. I played in bands before this but nothing this steady. I roadied for 7 SECONDS twice. So yeah, I totally picture myself being a part of this for life and have wanted to play music since I was little with my Wall of Voodoo or Moon Unit Zappa 45 rpm records my mom bought at K mart when I was really young.

WHAT ARE YOUR GOALS FOR THE BAND AND YOURSELF AS WELL?
I for myself want the music to always stay true and real and from a humble situation. I would love to be able for this to pay my bills, but in all honesty that shouldn't be the driving motivation. I do have a family to take care of but I want to be in a band that stays around for a while and is relevant. We may not be the most popular or best dressed but being a band that gets better over time and doesn't lose touch of it's surroundings and the scene we are a part of. I will play music whether it be this band or my solo material. Music is a gift and I have been blessed to do this for a while.

DOES HAVING A FAMILY MAKE TOURING HARD FOR YOU?
I appreciate the people that put on shows and the people that pay their money to get in and let us sleep on the floor and take time out of their lives to let us share our vision with their city. The thing that always hurts most is how you take your family for granted with time. It eats me up at least once a day, but at the same time at the end of sorrow there is a great sense of love for them and it keeps you in check with your motives.

WHAT ARE SOME THINGS YOU LOVE/ HATE ABOUT BEING ON THE ROAD?
I love seeing and meeting people and to be able to hang or party with them. That sometimes is just as fun as the shows. The one thing I hate is that there isn't a Waffle House in our state of California.

ONE WORD OF ADVICE TO PROMOTERS?
Don't ever say that you almost cancelled the show first thing when we meet (for obvious reasons.)

SACRAMENTO'S GOT QUITE A SCENE, WHAT BANDS ARE YOU MOST INTO FROM YOUR AREA AND ALSO OUTSIDE OF SACTO?
As far as up and coming bands nationally Riverboat Gamblers. As far as my hometown these band for sure Whiskey Rebels, Pressure Point, Madhouse Disciples, Suburban Threat, American Static, Killing the Dream and DCOI! All these band have been busting their butts either making great records and touring or playing a lot of shows. We have a great music scene here, but the venues are far and few so you have to bust your butt.

TELL ME A LITTLE ABOUT YOUR NEW CD MURDERTOWN, THAT YOU JUST RELEASED ON GMM RECORDS. WHAT ARE 3 WORDS TO DESCRIBE THIS NEW ALBUM?
PURE METAL OVERDRIVE, Its a hardcore punk rock n roll record that totally has our lives spilled out to intense music.

RECORDED BY WHOM AND STUDIO?
It was recorded by Eric Broyhill and Mike Erickson at The Hangar in Sacramento, Ca.

ANY GUEST VOCALS OF NOTE?
All our best friends.

WHAT WAS THE WRITING PROCESS LIKE?
I usually bring all the lyrics and bare bones of the music. Then I show it to the guys and they add bass lines, guitar leads, etc and we then work out all the bugs make additions to the songs or deletions. Our guitar player Pat wrote the bare bones to a song and it came out great. So I am hinting he should do that more.

ANY FAVORITE SONGS?
My personal favorites on the new record or The Crosshairs, Cheap Plastic Heroes, Ghost, Vamps Vs. The Bottomline.

WHAT (IF ANYTHING) ARE YOU TRYING TO COMMUNICATE THROUGH YOUR LYRICS?
The lyrics all come from real life experiences but the intention is for people to relate. I tend to write personal subjects that I want to share or expose. From a variety of things, whether it was growing up hard, showing injustices, the love life, to bands that are popular due to hype not substance. I honestly have had some great life stories that I have been trying to express the last two recordings, whereas before I just would talk about more things I saw others do. It never really hit home for me and left me feeling jaded and empty. I usually just hid these life stories or events but there is a lot on here about my father who left me and my mom high and dry. Now that I have a kid some of these things started rearing it's head and it was pretty awesome to deal with these emotions hurts and let it out.

WHERE CAN PEOPLE CATCH YOU ON TOUR THIS FALL?
We are planning to hit the road in October. I own my own business so timing is of the essence and with gas prices, etc good tours make for lasting bands. So we are looking for bands that want to go out with us!

ANY LAST WORDS?
Thanks for your interest in Hanover Saints. Also check our new record and watch out for all the great Sacto bands. ✪

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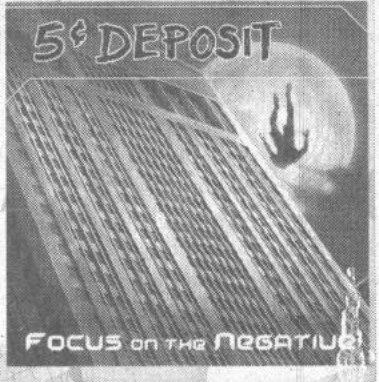

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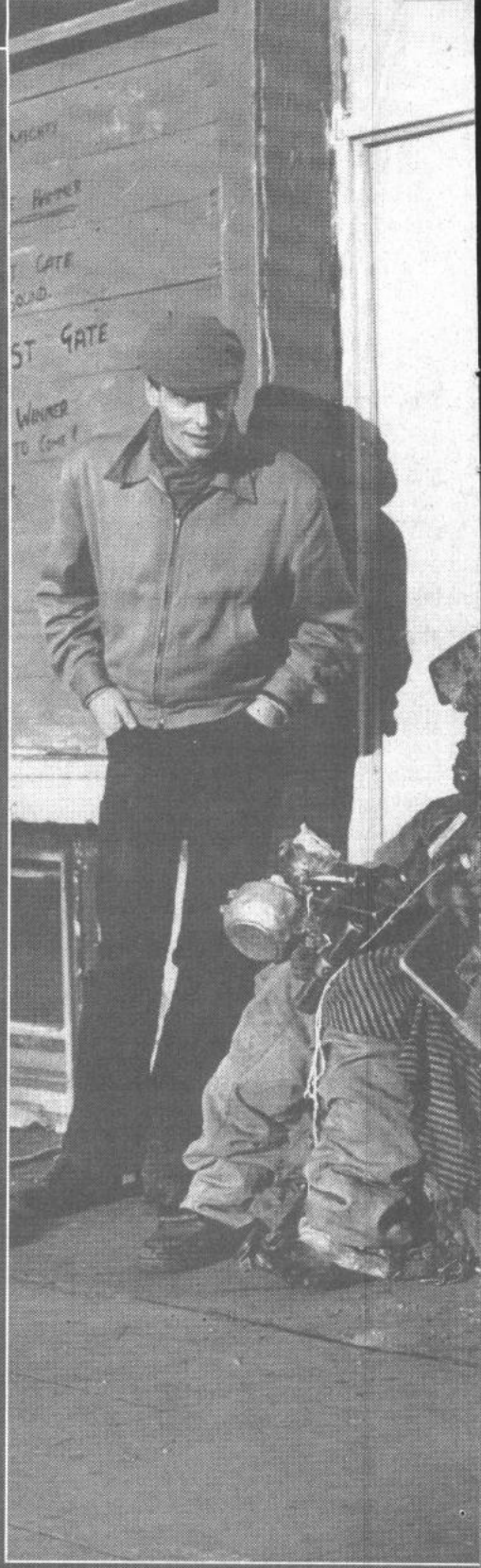
The 101ers

By Janelle Jones

Undoubtedly everyone with this mag in his/her hands knows Joe Strummer as vocalist/guitarist/songwriter of The Clash. And if you're really on the ball, you know of the band he was in prior to his groundbreaking punk band - The 101ers. Perhaps you've only heard the name, but never listened to any of the band's music, and if that's the case, it's a shame. For, as is made markedly clear on this year's reissue of The 101ers' sole album (which was originally released in '81, years after the band had broken up), 'Elgin Avenue Breakdown' (now with a little "Revisited" added on for good measure...), these guys who played some mean raucous rock 'n' roll, prove a formidable and spirited outfit who did their thing in the years just prior to that youth cultural movement known as punk surged throughout Britain in the mid- to late- '70s, in which, of course Strummer and The Clash would be so instrumental.



But back to The 101ers... Needless to say, there were others in its ranks than Strummer! And one key player is drummer Richard Nother, who (along with Joe's wife) compiled the material for the reissue, which features tons of previously unreleased and live tracks - making this THE ultimate collection of 101ers material. Put simply, this is a band you NEED to know - especially if you're a lover of high-quality rock 'n' roll. And as can be seen from the ensuing interview, The 101ers hold a special place in Richard's heart - and for good reason.

HOW LONG HAD YOU HAD REISSUING 'ELGIN AVENUE BREAKDOWN' IN THE WORKS FOR? WHAT EXACTLY WENT INTO IT BEING RELEASED? TOTALLY SATISFIED WITH THE OUTCOME?

In the mid '90s Joe and I talked about a possible definitive re-issue, stimulated by the fact that I had found some tapes of live gigs that hadn't been used on the 1981 release, although it never got beyond discussion stage. I was talking with Luce, Joe's widow, a few days after Joe's death and she suggested that it would be good to have all Joe's deleted material available again... so I got to work on it. Yes, I'm satisfied. For better or for worse, this represents the best of the recorded output of the band. Poor recording quality of the live material is I think compensated by the glimpse it gives of the band's power onstage, and the studio stuff is a mixture of demos (Jacksons Studio) and tracks with a bit more time spent on production. I hope people like the booklet. I do! I wanted to get as much info into it, and reflect the flavour of the time with the pics and drawings.

HAVE YOU HEARD MUCH FEEDBACK ABOUT THE FINAL PRODUCT YET? IF SO, WHAT'S BEEN THE GENERAL RESPONSE LIKE?

You know what people are like... I tend to just hear the positive reactions. Must say I'm glad when people say they like the live stuff. In this hi-tech age its good to know there are people who get to the soul of things, and are not just concerned with the sound quality...

YOU GUYS WERE A BRITISH PUB-ROCK BAND - ONE OF THE LAST, I'VE HEARD IT BEEN SAID. WHAT WAS A PUB-ROCK BAND FOR THOSE UNFAMILIAR WITH THE TERM?

Well, actually I'm not very happy with that term "pub rock." It's a term that was never used at the time, and was coined by the press guys from '76 onwards, usually in a derogatory manner, eager

to extol the virtues of the new "punk" movement. That's not to say we didn't play in pubs, along with any other gig we could find - alternative festivals, colleges, benefits, prisons - you name it. In fact it was a healthy music scene when bands that were starting out (or others that for whatever other reason were without a record co. contract) could find a place to play. Very often you could set up your own gig or even club (as we did with the "Charlie Pig Dog Club"), in the "Functions Room" that most British pubs have above the bars. Of course the style of music that you could hear in the London pubs at the time was very varied - reggae, jazz, folk, rock 'n' roll, glam, heavy, R&B, blues, and of course the various crossings between these styles...

AND NOT ONLY THAT, BUT YOU WERE "SQUAT-ROCKERS." YOU'VE SAID THE WAY YOU GUYS LIVED WAS KIND OF A PRE-CURSOR TO PUNK. CAN YOU EXPLAIN? WERE THERE OTHER BANDS DOING THAT AT THE TIME?

Well, we certainly had a crazy lifestyle, very independent and out of the main stream of things. However, we never thought of ourselves as "punk," we didn't even know what the term really meant, because of course it was American at the time. Yes, there were a number of other bands around the squatting scene. Just in our North Kensington squat-neighbourhood there were at least four other bands: The Derelicts, Doll by Doll, Phoenix, come to mind...

JUST FOR YOURSELF, WHAT GOT YOU INTO PLAYING THE DRUMS IN THE FIRST PLACE?

I can blame Joe for that! No, seriously, I'd never played an instrument apart from messing about on a clarinet (I'd always loved jazz). My mates in the squat had been rehearsing on and off for a couple of months when the drummer, el Chileno Antonio, decided to go to Germany on a visit. This coincided with the offer of a gig at a Chilean Solidarity Campaign Benefit (Pinochet had just come to power). Joe asked if I wanted to sit in on a rehearsal and afterwards they offered me the drum stool! We had two weeks before the gig, but then it was brought forward to just a week!! We got together six or seven songs, borrowed most of the gear, and that was that...

JOE WENT BY THE NAME WOODY, THEN TOOK ON JOE STRUMMER AS HIS MONIKER. WHAT NAME DID YOU GO BY AND WHY'D YOU CHOOSE IT (OR DID SOMEONE ELSE CHRISTEN YOU?!)?

"Snake Hips Dudanski." That was

Joe's invention, and I don't know where he got it from. He always called me "Snakes" up until he died.

BARRING YOUR BROTHER, DID YOU FEEL YOU WERE CLOSEST TO JOE OUT OF EVERYONE IN THE BAND, AS YOU GUYS DATED GIRLS WHO WERE SISTERS?

Yeah, that's right, I felt very close to Joe, and we shared some great times in the 101ers days. I loved playing music with him - we had the same kind of attitude on stage I suppose. We remained friends up until the end, except that is for about a year period after the 101ers split.

IT'S WELL KNOWN BY NOW THAT JOE LEFT THE BAND AFTER HE'D SEEN THE PISTOLS - BUT NOT IMMEDIATELY SO. AFTER HE'D TOLD BERNIE HE'D JOIN UP WITH MICK AND PAUL, AND THEN TOLD YOU, WERE YOU COMPLETELY SHOCKED? OR WAS THERE A FEELING THAT HE'D BEEN MULLING HIS FUTURE WITH THE 101ERS OVER FOR SOME TIME?

No it wasn't really a shock. We were going through a rough time. Joe had ditched Clive the guitarist and he wasn't getting on with the bass player so...

BUT WHEN HE DID DECIDE TO LEAVE, I MEAN, YOU HAD A BIG BREAK THAT RECENTLY HAPPENED, WITH RECORDING AND RELEASING YOUR FIRST SINGLE, "KEYS TO YOUR HEART" AROUND THEN AND LATER SIGNING WITH CHISWICK. I GUESS YOU COULD SAY THAT'S NOT THE MOST IDEAL SITUATION?!

Might sound strange, but the single didn't seem like such a big deal. We were under no illusions. Chiswick was a minor player, and it was just a one off single.

JOE WAS ENTHRALLED BY THE PISTOLS' FIXATION ON IMAGE AND APPEARANCES. WHAT DID EVERYONE ELSE THINK OF THE PISTOLS WHEN THEY SAW THEM THAT FIRST TIME?

I can only really speak for myself... I liked the music well enough and loved John's crazy delivery. The band's image at the time wasn't that extraordinary; it was the crowd that came down with them that had the heavy-duty image. Questions of image have never really interested me (still don't). In fact "posing" gets on my nerves especially when it espouses a "tough guy" element.

ON THE SAME NOTE, YOU GUYS WERE PRE-PUNK, BUT CERTAINLY HAD ELEMENTS THAT WOULD GO ON TO BE STAPLES OF PUNK. WHAT ARE YOUR THOUGHTS ON THE WHOLE PHENOMENON (BOTH MUSICALLY AND CULTURALLY) OF PUNK?

The whole question can get bogged down in definitions, so I'll start by giving my definition of punk, and go from there. To start with, my "ideal" definition would have nothing to do with image, and little to do with what you say - it's about what YOU do. And add to this it's what YOU have decided what you want to do; not what someone has told you what to do... So I suppose you could say I characterize it as an attitude of mind where independence and Do-It-Yourself are most important. Both these qualities came to the fore especially in '76/'77, which made it such an exciting time. Fanzines, record companies, groups by the 100 - a great burst of creativity, but of course it was a commodity to be marketed, and the Svengalis such as Rhodes and MacLaren were smart enough to see (and to be fair to them - create) the possibilities.

AND ACCORDING TO THE ALBUM'S LINER NOTES, YOU HAD A CHANCE TO JOIN UP WITH THE CLASH. BUT YOU TURNED IT DOWN. CAN YOU ELABORATE?

Yes, Joe wanted me in. I spent an hour talking to Bernie Rhodes, and realized there was just no way I'd ditch the 101ers to go with that guy. I put it to Joe that we'd change things in the group, bring in new people etc., but retain our independence. He said that it had to be with Bernie. So that was it. I'd lost my band and my mate!

AFTER THE 101ERS, YOU PLAYED WITH NUMEROUS BANDS, INCLUDING PIL, MEANING YOU GOT TO PLAY WITH MR. LYDON. HOW WAS WORKING WITH JOHN?

In the six moths I was with PiL, we did precious little work!!! I did most of 'Metal Box' with them in a couple of weeks and then the band did practically nothing for the rest of the time - not one rehearsal!! A band with enormous talent and possibilities, but just couldn't seem to play together. Got on fine with John. When out of the public image, [he was] a cool geezer who loved music and always with an interesting take on things.

HOW DID THESE OTHER BAND EXPERIENCES COMPARE WITH BEING IN THE 101ERS?

Every band is different, and has its good and its bad. The 101ers has a very special place in my heart. Suppose you could liken it to your first love!

YOU RESIDE IN SPAIN NOW. YOU HAVE A LONG HISTORY WITH THAT COUNTRY, CORRECT? WHAT ARE YOU DOING WITH YOURSELF NOW?

Yep, I love Spain. My lady is Spanish, and we've been living in Granada, Andalusia for 16 years now. I have a band called El Doghouse (www.eldoghouse.com with mp3 to listen), which I started with a New Jersey man, Tom Lardner, who also lives out here. Tom's a great frontman/singer/songwriter who took on the vocals/guitar with the remaining 101ers for a tribute gig to Joe I organized in London just after his death. It's a good band, we have a disc coming out in October, and are looking for gigs (anyone out there States-side interested??!). My son Maki plays bass with us every now and again.

WHAT DO YOU FEEL THE 101ERS' LEGACY TO BE? (REGARDLESS OF WHERE YOUR FRONTMAN WENT IN THE FUTURE.)

Objectively speaking we weren't a bad band, without being anything out of this world. People can make their own opinion having heard the record, but I think our live performances were our strong point... What is for certain, I wouldn't have missed those two years for anything. ✪

Give 'Em The Boot

A FILM BY TIM ARMSTRONG

HELLCAT RECORDS
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A DAVE ROBERTSON AND RACHEL TEJADA PRODUCTION
A TIM ARMSTRONG FILM
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RANCID WITH DROPKICK MURPHYS, F-MINUS, HORRORPOPS, JOE STRUMMER AND THE MESCALEROS,
LARS FREDERIKSEN AND THE BASTARDS, NEKROMANTIX, THE NERVE AGENTS,
ROGER MIRET AND THE DISASTERS, THE SLACKERS, TIGER ARMY, TRANSPLANTS, AND U.S. BOMBS
LIVE RECORDINGS PRODUCED BY DAVE CARLOCK AND TONY COOPER MIXED BY DAVE CARLOCK
EDITED BY RACHEL TEJADA AND SCOTT CANNING DIRECTED BY TIM ARMSTRONG

IN STORES 8-02

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CRASH AND BURN

INTERVIEW WITH BILLY BROWN

By Matt Cote

There are so few bands out there today who aren't afraid to play with complete and total aggression, that wear their hearts on their sleeves, that show that they're in punk rock for the power, energy, and art and not the money, and who aren't afraid to go out their with their 'fuck you' attitude and show it off to the world. Lucky for us, CRASH AND BURN are still one of those bands that do it their own way. They do it for the love of it, for the fun of it, and because it's what they were born to do. They don't do it to sell records. They don't do it to get on the hottest tour going. And they sure as hell don't do it to get more MySpace friends than whatever band of the month is hot at the moment. They do it the right way, the punk way, and they don't give a shit if you can dig it or not. CRASH AND BURN a band that deserve your respect - not just for their attitude, but because they've gone out and created one of the best CDs to come out of the often times stale and sedated punk rock scene in quite a while with their latest release, The Value of Mistrust. With a 2006 tour with THE UNSEEN in the works, expect to hear the name CRASH AND BURN a lot in the coming year.

HOW DID CRASH AND BURN COME TOGETHER?

I had been playing in a thrash-punk band called SHOOT THE HOSTAGES that ended abruptly and left me without much to do musically. I was keeping busy doing demos for THE UNSEEN and filling in for some dates for THE PINKERTON THUGS, but I really wanted to get something of my own together. Tripp Unseen introduced me to Phil Valentine, our lead guitar player, and I was blown away by how good he was. Together we started the band and found other players for it. After we had recorded our first record and done a few tours, our old drummer, Bombo, decided he wanted to move out west. As a matter of luck - not a word usually associated with CRASH AND BURN - Brendan Jones, who had played drums in STH had decided to move back out east around the same time. Brendan and I had played together for years and he's one of those rare drummers whose good enough to play his instrument as a lead, but knows when he needs to lay back. About two years ago, we parted ways with our original bassist and found Joe Packard, who fit in perfectly with what we were looking for. One of those few

and far between times in life when everything just kinda comes together.

YOU GUYS ARE FROM BOSTON, A TOWN THAT HAS A PROUD AND LENGTHY HISTORY OF PUNK AND HARDCORE. WHAT DOES BEING A BOSTON BAND MEAN TO YOU GUYS?

Well, I'm not exactly sure how to answer that. I don't really consider us a "Boston band". I think we'd be doing the same thing if we were from North Carolina or South Dakota, but I know what you mean. There seems to be quite a stir going on about Boston these days, and I think it's awesome, but on the same hand, I'm not a huge fan of that kinda regionalism bullshit. I just play music. Although it definitely is cool how many awesome bands have come from this area. I think the main thing about Boston for us is that we're hardened to the elements here. It's always either cold as shit or hot as fuck here. Everybody's always in a bad mood. I like it.

TO ME CRASH AND BURN SOUND LIKE A CROSS BETWEEN CLASSIC BOSTON HARDCORE LIKE WRECKING CREW AND SOME OF TODAY'S STREET PUNK HEROES SUCH AS THE UNSEEN. WOULD YOU SAY THAT IS A FAIR COMPARISON, AND HOW WOULD YOU PERSONALLY DESCRIBE YOUR SOUND?

I don't think it's an unfair comparison. In fact, I consider it quite the compliment. Those are both great bands. I usually just refer to us as really aggressive rock and roll, which is about as descriptive as saying we're a band from the 21st century, and we're more of a punk band than a rock band. I dunno, I'm not good at qualifying what we do. I generally leave that to the listener. I really just want people to go to our website or MySpace or whatever and listen for themselves.

THE SOUND THAT YOU HAVE MANAGED TO CREATE BLENDS NOT ONLY ELEMENTS OF PUNK AND HARDCORE, BUT SOME OF THE GUITAR WORK TENDS TO HAVE A SOMEWHAT METAL SOUND TO IT. HAS THIS BLENDING OF STYLES OPENED UP YOUR BAND TO A WIDER FAN BASE?

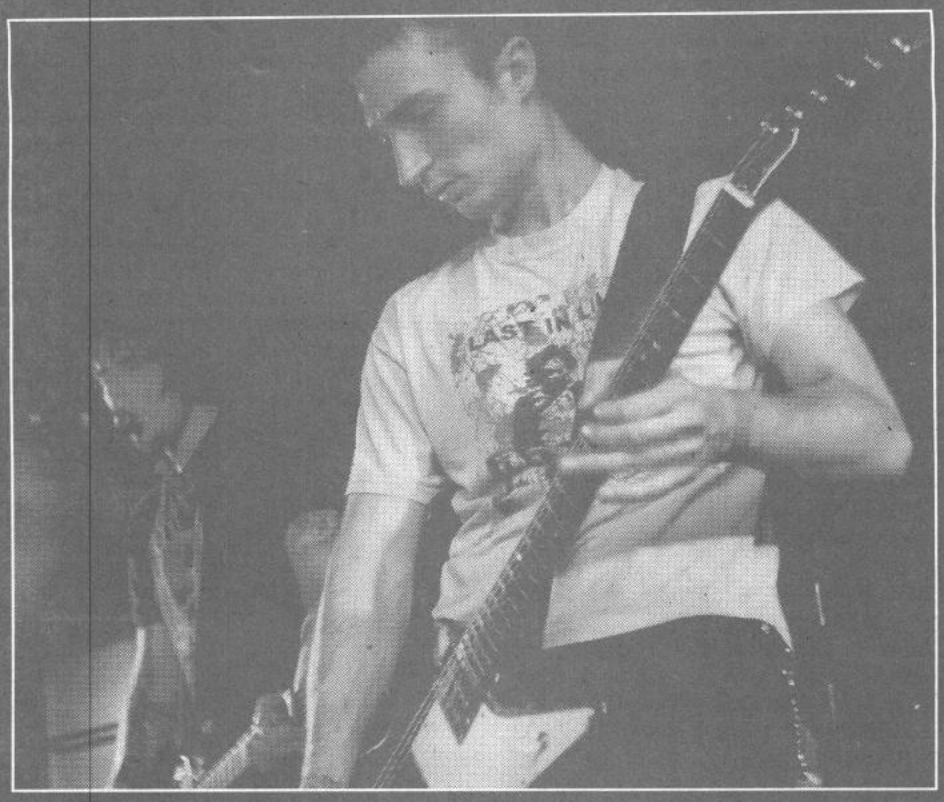
It definitely has. The one thing I will say about our band is that we don't give a shit about anyone's preconceived notions as to what a punk band should sound like. Remember when punk bands sounded different from each other? When BLACK FLAG would tour with THE MINUTEMEN and THE MEAT PUPPETS? I dig that kinda shit. I like seeing bands that dig SLAYER and JAWBREAKER. I like a little variety in the sea of cookie cutter, paint-by-numbers mediocrity. Fuck that shit.

WHO WOULD YOU CITE AS SOME OF CRASH AND BURN'S MUSICAL INFLUENCES?

As a band, we obviously owe a huge debt to MOTORHEAD, BLACK FLAG, GUNS AND ROSES, and any other band that will just grab a riff and beat the fuck out of it. Individually, we all bring different elements to the table. I can't speak for the other guys, but lets just say that if you were stuck in the van with us, you'd be surprised by how much different shit gets played in there.

AS FAR AS PERSONALLY, WHO DO YOU CITE AS INFLUENCES ON THE BAND, OR AS PEOPLE WHO HAVE HELPED GET THE BAND WHERE IT IS TODAY?

There are a lot of people who have helped us out and watched out for us over the years. All the labels we've worked with, Mark Unseen and the rest of the UNSEEN fellas, Ian Mcfarland and BLOOD FOR BLOOD. Too many people to list, really. A big influence on me personally would be Alvan Long who runs Curve of the Earth records and New Alliance studios here in Boston. The guy has seen so many great shows going back to THE STOOGES and the MC5 back in the day, and yet he's still excited about music and what's going on now. That has made a big impression on me. I can't stand this "jaded by your mid-twenties" bullshit. It's such a fucking boring outlook to have on music and life. To any kids reading this, next time some older punk rocker starts in on you about the "glory days", spit in his fucking face. Change is what makes life interesting. There are no glory days, just fanciful notions of lost youth.



SO YOU RECENTLY RELEASED YOUR THORP RECORD'S DEBUT, THE VALUE OF MISTRUST. HOW HAPPY ARE YOU GUYS WITH THE ALBUM ITSELF, AND HOW HAS THE RESPONSE BEEN?
We love the album. It's the record that we've wanted to make all this time. Jim Siegel at the Outpost did a tremendous job recording it. The guy is really fucking talented. It's also a record that I want to hear as a music fan, instead of just as a musician. The response has been overwhelming so far. The only bad things I've seen written about it have been by people that get pissy because we have too many influences and it's hard for their sheltered egos to fathom that anyone could dig on anything where every song isn't interchangeable with the last one. It's actually been really reaffirming that kids are into it when they hear it. I think kids get a bad rap in punk rock. It seems that bands, labels, radio, and press all seem to follow the same status quo bullshit, as if kids aren't able to digest anything that challenges them in any way.

HOW WOULD YOU COMPARE THIS RELEASE TO SOME OF YOUR EARLIER EFFORTS?
It's similar, but better. We trimmed the fat, so to speak. I like our older records, and I think that we needed to make those to end up where we are now, but the new one is by far the best thing we've ever done. I think it's the best record I've ever done with any band I've been in.

ALTHOUGH THIS IS YOUR THIRD RELEASE, AS MENTIONED ABOVE, IT'S YOUR FIRST ON THORP, A LABEL WHO HAS THE ABILITY TO PROVIDE A MUCH BETTER DISTRIBUTION AND PRESS BASE THAN SOME OTHER LABELS. HOW HAS JOINING THE THORP ROSTER HELPED CRASH AND BURN, AND HOW HAPPY ARE YOU TO BE A LABEL THAT IN THE PAST COUPLE OF YEARS HAS REALLY STEPPED UP IT'S GAME AND SIGNED A LOT OF GREAT BANDS, LIKE THE DUCKY BOYS, RAMALLAH, MAD SIN, AND THE US BOMBS?
Thorp has been great to work with. They've been nothing but cool and straight with us from the beginning. Along with the bands you listed above, any label that has BLOOD FOR BLOOD and SHEER TERROR on it has to be pretty awesome. Besides that, I think you kind of provided my answer in your question - we're psyched.

SO BOSTON AS A SCENE GETS A LOT OF ATTENTION, BUT MOST OF THAT IS THROWN UPON THE MORE WELL-KNOWN ACTS, SUCH AS THE UNSEEN, DROPKICK MURPHYS, AND DUCKY BOYS, BUT THERE A LOT OF BANDS PLAYING LOCALLY NOW THAT ALSO HAVE A PRETTY SOLID FUTURE. WHO ARE SOME OF THE LOCAL BANDS PLAYING NOW THAT IMPRESS YOU GUYS?
To pick a few bands in Boston right now that I really like, I'd have to say RAW RADAR WAR, SHANGHAI VALENTINE, and BURY THE NEEDLE. There's a lot of great bands around here, but I'd have to say that those are my favorites as of right now.

HOW AVAILABLE AND OPEN IS THE BAND TO TOURING? DO YOU HAVE OTHER RESPONSIBILITIES THAT KEEP YOU OFF THE ROAD, OR IS TOURING SOMETHING THAT YOU GUYS ARE ABLE TO DO FAIRLY REGULARLY?
We've been doing DIY tours for the past five years, so we can always make things happen when we want to. As of right now, we're trying to do more tours where we're on as a support act for another band. It can be frustrating to tour on your own all the time, and there's something nice about having other people to hang out with and to roll into a city as a group. Ya know, like gypsies or carnies, except that I don't like carnies.

WHAT DOES CRASH AND BURN HAVE PLANNED FOR THE REMAINDER OF THIS YEAR, OR EARLY NEXT YEAR? DO YOU HAVE ANY PLANS FOR RECORDING, TOURING, ETC?
I think we'll be doing a tour with THE UNSEEN in the beginning of next year and looking to get over to Europe by then as well. Besides that, we're looking to tour as much as possible. There are a few things lined up for the rest of the year but I should wait until they're a little closer to being confirmed before I spout off about them. We're supposed to be doing a split with OUT COLD on Acme records, but it's been held up for various reasons for a while now. There are new songs that we're working on for the next record, but we want to make sure we promote this one as much as possible because we're really proud of it and think it deserves to be heard. So whoever's reading this, we'll be in your town soon. Bring us presents.

For information on CRASH AND BURN, check out www.crashandburn1.com, or add them as your friend because you're all a bunch of MySpace fuckers - www.myspace.com/crashandburn. ✪

By Janelle Jones

Okay, I admit it. Before this interview I was unfamiliar with the UK's BEERZONE. Appalling, I know. Well, better late than never, right? Especially when it's a band that plays above-average old-school street punk - with a penchant for writing instantly memorable anthems about drinking beer (who'da thunk) and just living in the moment and having a good time. (Who can't relate to "Life's Too Short"s reminiscences of the first time we all got "into punk," "roaring drunk," and "puked on vindaloo?!" as heard on their latest album, '04's 'Against the Flow' on Beer City Records, or resist chanting the oft-repeated line "Don't give a fuck about you!" from the aptly-titled "Don't Give a Fuck?") Yeah, these guys are all about the fun aspects of punk rock (as opposed to many bands infiltrating the genre lately), as other than the party tunes included on the disc are also songs poking fun at modern-day culture and society, like the clever critiques of Michael Jackson's unseemly habits ("Ha Ha Ha") and the odd phenomenon of love (and, inevitably, lies) over the Internet ("Web of Lies").

As can be gleaned from the chat with frontman/chief songwriter Iain - over, yes, the Internet! - printed below, the boys of BEERZONE are doing all right for themselves by sticking to what they know and love.

Okay I'm retarded - now I'm just thinking - did you come over for Viva Le Punk October '03?

Yes, we headlined the downstairs on the Sunday evening, it was awesome as the CASULATIES were upstairs and we thought our show would be empty but it was mobbed, one of the highlights of my life to date [has been] to get to play CBGB's.

Ahhhhhhhhh...

You can't be as retarded as the guys in BEERZONE though, ha ha!!

I don't know about that!!! Ha no. That was a really fun weekend. I was there, but it was kinda hard with all the bands downstairs and up [they had two stages with bands playing simultaneously]. I actually left after KRAUT [played] that night right before CASUALTIES.

The CASUALTIES seem like good guys and when we played with them in Florida with DROPKICK MURPHYS last summer they said they wanted to do a tour with us as a sort of joint thing.

Yeah, they're cool guys definitely.
Doing really well too...

But just talking about CB's though, it's crazy what's going on now. Really not looking good for the club, which is a total shame.
I think the whole situation with CB's is a disgrace; it is the US home of punk 'n' roll.

I know!!!! It really should be a landmark, but the almighty dollar...
Tell me about it...

Well, we'll have to see what happens. They're negotiating perhaps a new deal with the landlord.
I really hope it stays, as it is an institution; even all the trendy kids over here wear the T-shirts.

I know, right. You'd think they'd have made millions already with all those being sold. ...It's funny; I wanted to ask you how you felt about punk nowadays - or what goes as "punk" I should say... and then I put on the album ['Against the Flow'] and hear the first song, and well, I guess can figure out where you stand. It's just what they're shoving down kids' throats nowadays as punk - this trendy, watered-down, sterile, safe nonsense. It's good to know there are still bands playing old-school punk - and having fun and not taking themselves too seriously.
Yeah, I totally agree, a lot of it is far too safe. The only thing is, at least it is guitar-driven music and not this awful dance crap that loads of kids listen to over here, it drives me mad. Are you trying to say we are not trendy like BLINK-182? Ha ha.
Ahhh good old BLINK... But also just the whole "emo" and "pop-punk" thing with these guys just singing about heartbreak and how girls fucked 'em over and all that! It's a little tiring. We need more drinking songs!
It is worse than tiring, it is a total load of bollocks. I think I can help you with drinking songs mate, listen to our second album and we have a song dedicated to drinking legends everywhere called "Drinking Legend" and the kids just eat it up. Did you know our last album was called 'Strangle All The Boybands?'

Yeah, awesome. ...But here's the thing now: I totally understand why you were excited to play the Warped Tour - huge, huge shows; playing to tons of kids. But on the other hand, so many bands playing that (not all, of course, but a lot) are that safe stuff. Still, that's cool, though, you could've turned a lot of kids onto the real thing.
I am glad you mentioned that, as we are the most anti-fashionable band on the planet and I was having huge issues about playing it at all. On one side I had the record company and promoters and agents saying we have to do it, and on the other hand I thought it would go against everything we believe in and a lot of kids were saying don't do it as you would then go the same road as DKM, etc. and be too commercial. On the other hand, we could have blown the place apart and started to educate the kids...

Right on. It's [a] hard [choice].
Tell me about it. Our agents and record label are livid we pulled out.

Oh wow.
That's life...

Yeah. But I see what you mean. Some might see it as "selling out," but also, you earned it, you know? And like we're saying - you'd show the kids how it's done.
It is hard to know what is best. When Lars Frederiksen asked us to play with him on his recent dates in the UK and when we play shows with guys like Roger Miret and Ken Casey and other famous guys in punk, they always say just keep on doing what you are doing as you are getting so much respect with all the tours of the USA when it is usually only US bands these days.

"Keep doing as you are" - what do they mean? Like don't play the Warped Tours and things of that nature?
I am not sure what they mean, but DROPKICK MURPHYS said we were the hardest working band in punk and Roger Miret said if they had known we were in NYC at the time, we could have played with RANCID at last years CBGB's show, so all the hard work does seem to be getting noticed.

I'll say. Oh, I saw something on your Myspace page about where you're based - it said Portland [as one of the cities]. What's that about?
We are not based in Portland, but I have three guys based in Portland who regularly play on the US tours with me, The Duck, a real legend, Rich, and Greig.

Ah, okay. Anyway, so now for future releases, can you see yourselves sticking with Beer City Records for release in the US? It does have a nice ring to it - BEERZONE on Beer City.
Mike at Beer City is a great guy. If he gets the distribution he deserves there is no reason to move, he really puts his heart and soul into it. BYO loved us when they watched us, and did you know our first album (on TKO) was their highest selling release at the time for a non-compilation? That is what we were told which amazed us, but on the first tour we did sell around 70 a day. If we moved it would have to be somewhere like Hellcat, but getting on a label like that is very hard and rightly so.

I see. Hey you've got some connections, though! You got Lars and Roger in your corner!!
I know, but I really think not living in the USA is a huge handicap for us, which is a shame as we probably tour as often as the US-based bands most years.

Yeah, I saw you come over quite a bit. But have you been working on any new material?
Yes, I have a load of new material that is harder-hitting and more powerful than anything we have ever done before, and the songs are bringing the house down when we play them live. Things are looking really good for us at the moment and we just got asked if we wanted to play Australia for the first time in March 2006, which is good as we sell well over there.

Damn! That would be awesome. Can you give any song titles?
"Uncontrollable," "Politically Incorrect," and "Back-pack Bomb." We have been told they are way better than anything we have brought out before and we have not even recorded them yet!!

Nice. So I guess you write all the lyrics...? What about musically? Everyone pretty much brings stuff to the table?
No, I write all the music and lyrics. It just works that way and the rest of the guys are more than happy with it like this.

Oh okay.
It's my fault we are awful ha ha.

Yeah, I guess so!!! Fishing for compliments?!
No, just having some fun mate.

But let's see, so now you started this band in '97. How long were you done with your previous band? Was there a lot of time in between bands?
Not too long, I just needed a break for a while as my dad dropped dead suddenly, he was only in his fifties and it really shook the family up, so I wanted to try to get a job and some security so my mom did not worry too much at what was a terrible time.

Oooh, so sorry to hear it.
No worries, he would have been so pleased with all the tours and releases as he was a jazz musician and got offered US tours but could not do them as he had three young children to bring up with my mom, so I am living his dream.

So from what I see, though, you didn't really have much - what - expectations for the band? Mostly for fun. Now you've been around almost 10 years and accomplished a great deal.
I don't know how much we have accomplished but it does seem to be going in the right direction and I like nothing more than playing shows thousands of miles from home and all the kids know every word, now that really is hard to beat.

That's what I meant by "accomplished." I mean, playing HITS all the time, coming to the US a shitload, having people love the music - seeing people sing along at shows must feel wonderful! I know most think "accomplished" or "success" equals money, but not always!
Money is boring, and you don't want to know how much money I have spent on the band, literally tens of thousands, but hey, I would only waste it otherwise ha ha!!

True true. Here's a stupid question, but I'm obsessed with it for some reason: ever had absinthe?
Yes.

... Most people I ask say yes, but they don't remember 'cause they're usually too messed up by the time they have it!
I can't remember the last time I had it, but over in the USA everyone seems obsessed with Jagermeister and it really blows your head off.

Errr... Yeah, not cool. Ha!
Tell me about it.

But I think with absinthe [why it's so intriguing to me is] the antiquated quality of it - and how it brings on mental/physical debilitation if consumed too much. The mystery of it all! It just really interests me! Ha and that it's banned here. You can get bootleg version but I hear it's not the same.
Sounds like you should be in BEERZONE lady!!!

Ha yeah, I guess so. Nice you got me laughing; that's cool. Well, seems this took a bit more time than I said. I lied.
No worries, is that us finished then?

I don't know if you wanna talk about anything else? More about the last record or your new stuff or anything? The vast array of line-up changes?! That must stink.
I will talk about anything you want, the line-up changes are down to the fact we never expected to tour the UK, never mind the USA time and again. Did you know we have already done nine tours of the USA, clocking up around 250 nights already? And you have never heard or seen us, hee hee... Where have ya been, Long Island?

I know!!!!!!!!!!!! But I was at CB's that night! ...And saw KRAUT and left ha. So what are some pros/cons of playing the US as opposed to the UK?
Pros in the USA - Red Hot Chicken Ribs, Gatorade, cheap gas [and you thought we had it bad, huh?!], motels, and beer. Cons in the USA - the constant driving, especially in the West where the drives are insane. Did you know we played Dallas on the Friday night, had one hour in the bar with the crowd afterwards then drove 22 hours straight and got to the show in Phoenix 10 minutes before we were due onstage? It was worth it, though, as Phoenix was absolutely packed for us. Oh yeah, and another con in the USA - the funny accents....

Ha.
Pros in the UK - short drives, Stella Artois lager. Cons in UK - everything is so expensive and the music press ignore UK punk bands and only promote the American bands with the huge record labels behind them.

Any favorite (yes, and our spelling) cities to play here?
NYC, Boston, Pittsburgh, Portland, Seattle, Phoenix, San Diego, Orlando, Austin, Albuquerque, Denver, SF, LA, Buffalo, Rochester, Bloomington, Philly. Oh, and Medford and Green Bay and Minneapolis.

You prefer the smaller club-type intimate shows or the bigger fests? Or doesn't matter?
Smaller shows rule. Big shows are far more impersonal, but I suppose are bonuses for all the hard work you do in the small clubs.

But it also must be fun playing/hanging out with so many bands. And in the case of the huge shows you play, there are so many legendary ones. You've probably known lots of these guys for a long time.
I know that and it is great to meet your favorite (your spelling) bands, but nothing beats the buzz of a packed small, smoky bar playing to a crowd whose faces are nearly in yours. That is what it is all about and we are definitely a party atmosphere band... I didn't know any of the US band guys before we started touring. The weirdest was when DEAD KENNEDYS played in the UK and we opened for them and they said it was an honor to share a stage with us as they had heard so much about us!!!!! What the hell was that all about, those guys are living legends, man!!

Ha!!!! Awesome. What they had Brandon singing then?
Yes, he was superb, he really was. Some of the big stars are prima donnas to be honest, but mostly they are cool.

So, okay, I'll try to wrap this up now!
Okay, it was a pleasure. If anyone hasn't heard us, please check us out and go to www.beerzone.net and come along and support a hard-working band. Hopefully you will not be disappointed. ✪

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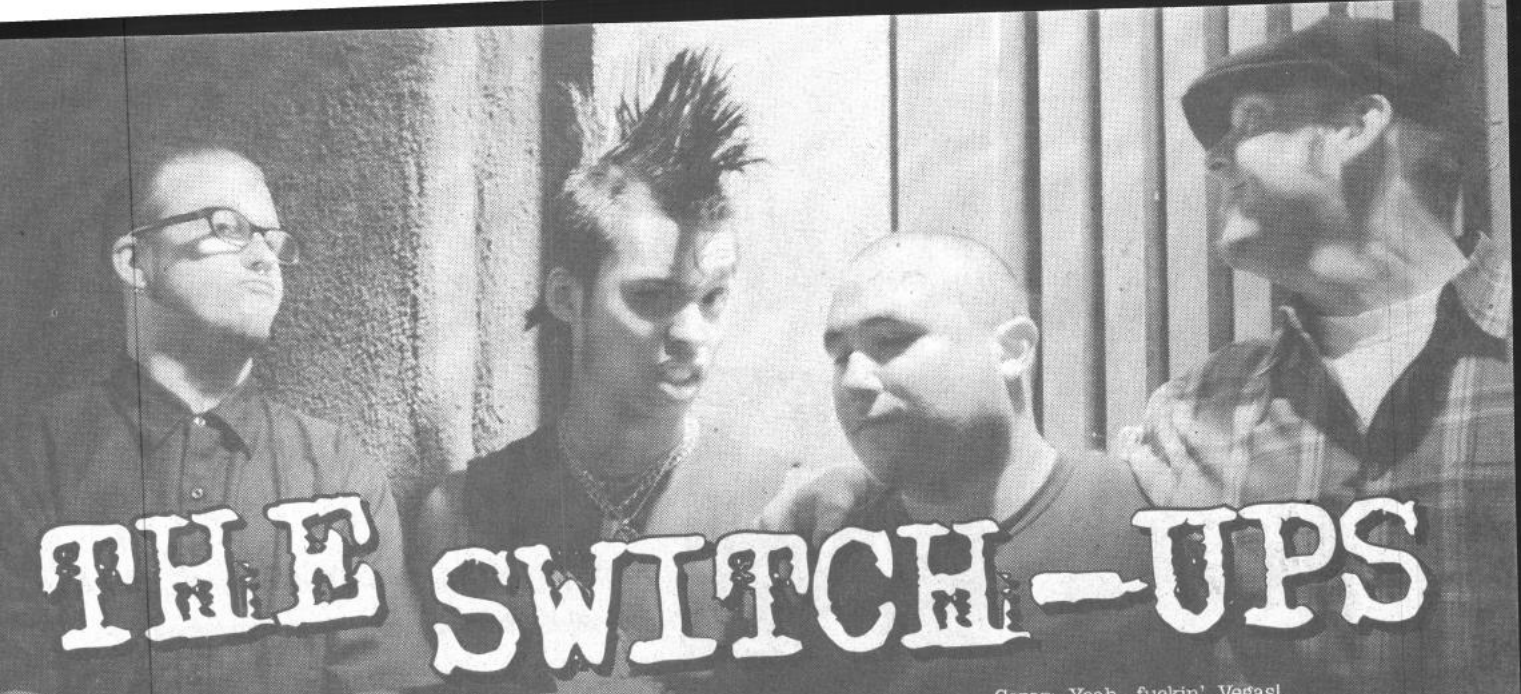

THE SWITCH-UPS

By Dolores Frausto

In a time when the music industry is so saturated with post-"hardcore" screaming and fashion sense, it's quite refreshing to hear a band like The Switch-Ups out there playing their infectious melodies. The band is something like you've never heard before. You might say it's pop-punk, you might say it's rockabilly, you might say it's a lot of things, but either way, you can't really pin point The Switch-Ups definitive and all original sound. All you know is that you like it and people are catching on like wild fire.

OKAY, SO FIRST OFF, TELL ME WHO'S IN THE BAND?

Anthony: Cezar's on vocals and guitar, Ben's on drums, Jake's on bass and I'm on back-up vocals and guitar.

ALRIGHT, SO WHERE ARE YOU GUYS FROM AND HOW LONG HAVE YOU BEEN A BAND?

Cezar: Long Beach nigga!!!

Ben: The rest of us are from Orange County.

Cezar: Well, we've been around for about 5 or 6 years? Anthony joined the band in 2003 and we pretty much solidified the band. We've had a few line-up changes on the bass. Jake's on bass now and it's been working out really well for all of us. We're pretty much solid now.

WHAT'RE YOUR MUSICAL INFLUENCES?

Cezar: The Ramones, The Swingin' Utters, The Reducers...

Ben: Barbra Streisand! (laughs)

Cezar: Lots of doo-wop and old rock n' roll.

Anthony: I think a lot of old 77' stuff and a lot of old country like Leadbelly and Hank Williams. Exploding Hearts for sure! We got the punk guitars and then we've got a hint of Weezer or someone like that with the harmonies...

SO WHO ARE YOUR INFLUENCES ON YOUR INSTRUMENTS?

Ben: Gene Krupa, Buddy Rich, Scott Churilla, the guy from Pretty Girls Make Graves, Travis Barker, Max Weinberg, Adrian Young and that one dude on that new show Rockstar: INXS or whatever. He's a bad ass drummer.

Cezar: Roy Orbison, a lot of Beatles, Johnny Marr and some others. My vocal influences would probably have to be Jackie Wilson, Roy Orbison, Lefty Frizell. Dion influenced me a lot too. A lot of the old soul singers.

Anthony: Lars Frederiksen, Tim Armstrong, Craig-Leg, Joe Strummer, those guys from Brain Failure. That band is fucking insanely awesome.

Ben: Jake's influences are probably Korn, NOFX and Sublime n' shit. (laughs)

SO WHAT WAS THE CRAZIEST THING YOU GUYS HAVE HAD HAPPEN AT A SHOW?

Cezar: Anthony was jumping around and fell on his ass.

Anthony: Yeah, that was fucked up. I landed on a lighter and totally went up in the air and had my back parallel to the ground. Needless to say, I was drunk.

Ben: Jake broke his leg...

Cezar: He fell off the stage! (laughs)

OKAY, SO WHAT'S THE BEST SHOW?

Ben: VEGAS BABY!!!

Cezar: Yeah, fuckin' Vegas!

Anthony: Yeah we were out there for our good friend Dalana's birthday party. She rented out this place and turned it into a dancehall and we all were dancing to reggae and rocksteady all night with two kegs of Newcastle. It was fuckin' awesome!

SO WHERE DO YOU SEE THE MUSIC BUSINESS GOING NOWADAYS?

Cezar: I don't know, I don't really like anything new. It's a bunch of shit.

THERE'S BEEN A LOT OF BANDS LATELY COMING OUT OF LONG BEACH AND O.C. DO YOU GUYS HAVE ANY FAVORITE LOCAL BANDS?

Ben: Black Rose Phantoms!

Cezar: Yeah, Black Rose Phantoms, The Last Gang...all the bands we've been playing with. The Gollum Boys, Midnight Scars.

Anthony: Sons and Lovers. I love The Last Gang and Black Rose. Ben's other band, Foolproof.

SO IF THERE WAS A BAND RIGHT NOW THAT YOU'D WANT TO GO ON TOUR WITH, WHO WOULD IT BE?

Ben: Transplants...

Cezar: Oh man, that'd be sick! I'd wanna tour with Black Rose.

SO IS THERE ANY LAST WORDS THE SWITCH-UPS WOULD LIKE TO SAY?

Anthony: There is absolutely nothing wrong with doing what you really wanna do. Don't be fuckin' scared to go out there and do what makes you happy. Just keep doing what you wanna do, and if you don't get anywhere, at least you had fun doing it. Just don't whore yourself and stay away from drugs.

Ben: PANDA WATCH!!! (laughs)

Cezar: Go visit our shit on MySpace, www.myspace.com/theswitchups. Suck it easy! (laughs) ✪

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DOWN THE STREETS OF ARGENTINA

STREETPUNK AND OI! IN THE LAND OF TANGO

By Roman C.K.

"East End's everywhere" is an old skinhead proverb as the working class hoods exist in every city around the world. Argentina is not an exception. Many bands, zines and labels emerge out of the gutters and streets of this South American country to the beat of the real punk sound.

THE VETERAN STREET PUNK BAND DOBLE FUERZA HAS RECENTLY RELEASED THEIR NEW ALBUM ROCKER

Hugo, voice and leader of DOBLE FUERZA, one of Argentina's oldest street punk bands, remembers the beginning of the local oi! scene during the 80's, "Those were good days in spite of the lack of information about the skinhead meaning. Lots of punx, skins and skaters attended our gigs, but, unfortunately most of the skins of that era were Nazis so we had to kick them out!" Almost 20 years later DOBLE FUERZA is still an active band releasing new records and touring Argentina and Brazil.

In the mid 90's, and in the beginning of the new century, the situation started to change with lots of new kids trying to clean up the name of oi! Despite their hard work the fascist stigma could not be fully eradicated from the Average Joe thinking, and what's worse, from the views of many punx. But, anyway, many new streetpunk bands were born IGLESIA S.A., PUB ALL STARS, ZONA 84, DESCONTENTO JUVENIL, SCARPONI, QUE RISA! and DUROS DE APRENDER are some of them.

IGLESIA S.A. (translates to something like "Church Inc.") was from Quilmes City, at the south side of the national capital, Buenos Aires. Around from 1995 until 2000 they raged street punk influenced by 77 punk and Oi! with a clearly stated Libertarian, anti fascist and pro worker conscience. After they broke up, their singer formed PUB ALL STARS, keeping the original idea of his former band, but with a more street rock and roll sound. PUB ALL STARS was included in the compilation Class Pride World Wide 2 on Insurgence Records among bands such as RED ALERT and ANGELIC UPSTARTS. At the moment they are looking for labels interested in releasing their debut album in the United States and Europe.

ZONA 84 and DESCONTENTO JUVENIL are both from the city of Rosario, neighbors of the Argies, the most internationally well-known Argentinean 77 punk band. The ZONA 84 boys play some very fine CLASH influenced music, they have a record "Niños Atómicos", an all covers EP and plan to release a new full-length during this year. DESCONTENTO JUVENIL is straight-in-your-face oi! music in the vein of the classic English bands. They only released their "Siempre que nos busquen" EP and broke up.

QUE RISA! is probably the most Austral oi! band from the world! Based in Trelew, at the far south of Argentina, they have released three demos since 1999 and sing about the proletarian and indigenous reality, as some of their members have Mapuche descent.

SCARPONI from Buenos Aires and DUROS DE APRENDER from Luján are two of the newest bands in the scene. The first one, formerly known as OFF SIDE BOYS, released an EP -"No quiero cambiar"- with a clear COCK SPARRER influence. The second one, with only two years of career, have already recorded a demo and participated in a South American compilation.

The scene is supported by several zines. No Pasaran, Buenos Aires Desorden and Natural Mystic are the oldest ones that are still active. No Pasaran, with a decade in the streets, has recently launched a new site - www.nopasaran.com.ar - with thousands of reviews, interviews and even contests! As for labels, Street Dogs Records is the most active of them all, having the license to release stuff by ANGELIC UPSTARTS, THE LURKERS, ARGY BARGY AND COCK SPARRER. Last year they published a very good international oi! compilation called "Oi! Across the world".

So, despite the unfavorable economic situation, the kids in Argentina are still active and making some noise! Come on and meet them:

SOME GOOD STREETPUNK BANDS:

www.doblefuerza.com
www.puballstars.com
www.zonaochentaycuatro.com
www.scarponi.tk

SOME GOOD ZINES:

www.nopasaran.com.ar
www.bsasdesorden.cjb.net
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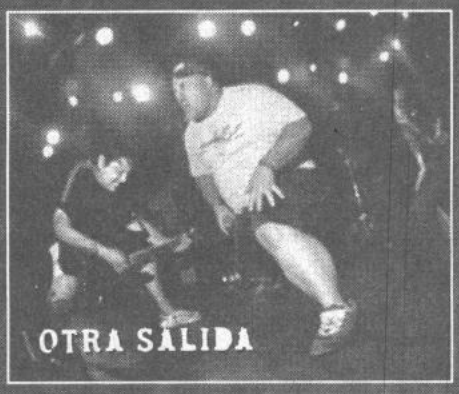
OTRA SALIDA



OTRA SALIDA

ARGENTINA'S NEST HARDCORE BAND AFTER THEIR TOUR WITH AGNOSTIC FRONT AND HATEBREED.

OTRA SALIDA: BUENOS AIRES VOICE OF BRUTALITY

By Román Ciprián Kowalski.

"This band is awesome and anyone into real hardcore should check them out!" That's how impressed the guys of AGNOSTIC FRONT were after playing with Argentina's OTRA SALIDA on the Voice of Brutality 2005 tour across Brazil.

"It was incredible", says Marcos, OTRA SALIDA's singer, regarding the shows they shared with AGNOSTIC FRONT and HATEBREED at Belo Horizonte, Sao Paulo, Curitiba, San José and Río de Janeiro. "We never expected to receive so much support from the better hardcore band of the history and from the greatest band of today! I remember being on stage, playing, and see Roger Miret, Stigma and Jimmy Jasta at the side headbanging to our music! This is the most important thing that ever happened to our band!"

You can see the pride in Marcos's eyes when he speaks about the friendship that was born between all the bands on tour. It was like a dream come true for this working class kids from the streets of Buenos Aires. But also, the good reviews by N.Y.H.C. legends at their official web site and in talks with promoters all across South America opened new doors for OTRA SALIDA.

"As soon as we came back home we jumped on a plane and flew to Colombia, where we were invited to the famous Rock Al Parque festival and played for 20.000 people! It was great! Also a new tour of Brazil is scheduled for December. We have to thank the AGNOSTIC FRONT and HATEBREED boys for all of that! We are very much in debt with them."

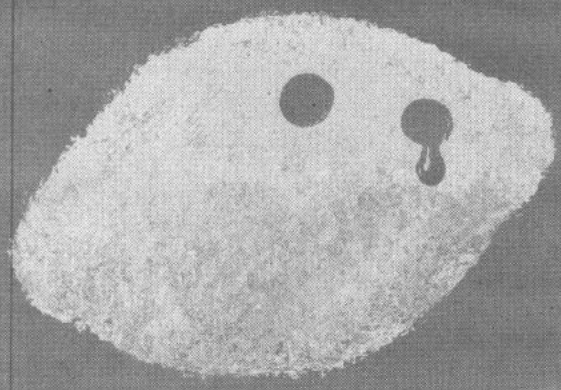
OTRA SALIDA has been hitting the stages of Buenos Aires since the beginning of the 90's and is one of the most active bands to emerge from the B.A.H.C. scene. Six records, thousands of shows played and hundreds of kids with "O.S. Crew" tattoos. How will their history continue after their adventure amongst the hardcore hall of fame?

"We are going to play Chile before the end of the year and also X El Cambio Records is releasing an AGNOSTIC FRONT, HATEBREED and OTRA SALIDA live DVD and a split CD with a local band. We are in touch with AF so we hope to share stage with them again in 2006! All this experience made us more comfortable with our band and so much confident with each other. Now we'll try to keep growing and give everything from us to represent the Buenos Aires scene in the best way possible!

OTRA SALIDA line up:
Marcos: voice
Candado: guitars
Gabriel: guitars
Gere: bass
Seba: drums

Otra Salida discography:
Sin Respeto (CD)
Tiempo de Continuar (Tape)
Golpe tras golpe (CD Split)
Manteniendo la furia (CD)
... el solo continuar es vencer (CD)
Cara a cara (CD) ✪

GAS HUFFER



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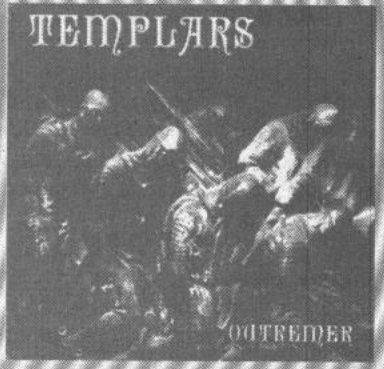
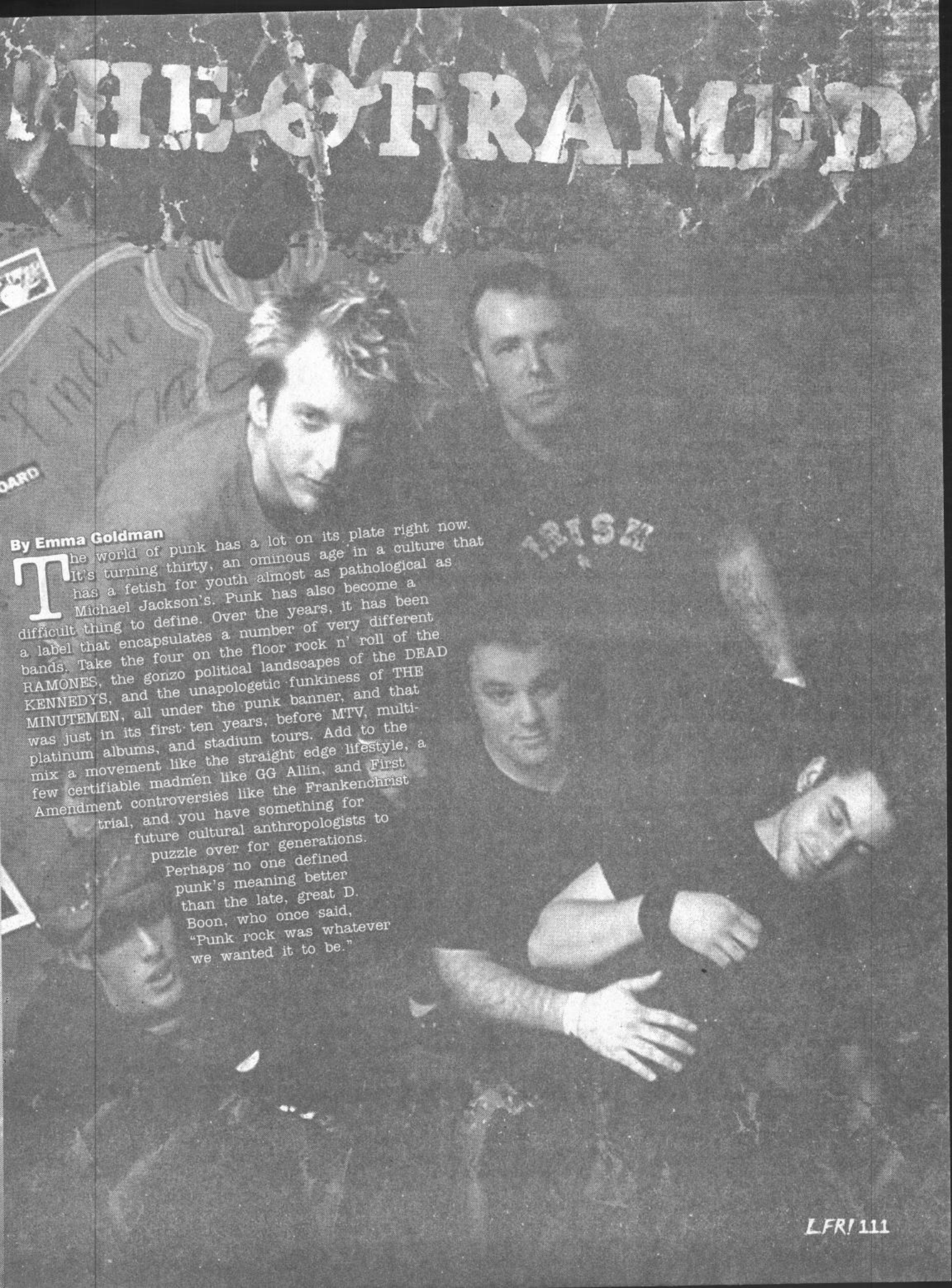


Templars "Outreamer"

THE REFRAMED



By Emma Goldman

The world of punk has a lot on its plate right now. It's turning thirty, an ominous age in a culture that has a fetish for youth almost as pathological as Michael Jackson's. Punk has also become a difficult thing to define. Over the years, it has been a label that encapsulates a number of very different bands. Take the four on the floor rock n' roll of the RAMONES, the gonzo political landscapes of the DEAD KENNEDYS, and the unapologetic funkiness of THE MINUTEMEN, all under the punk banner, and that was just in its first ten years, before MTV, multi-platinum albums, and stadium tours. Add to the mix a movement like the straight edge lifestyle, a few certifiable madmen like GG Allin, and First Amendment controversies like the Frankenchrist trial, and you have something for future cultural anthropologists to puzzle over for generations.

Perhaps no one defined punk's meaning better than the late, great D. Boon, who once said, "Punk rock was whatever we wanted it to be."

These days punk rock has become a mainstay of popular culture. The images have been used to sell everything from shoes to fast food, and the once dangerous reputation it had back in the late 70's seems humorous and maybe even quaint in comparison to the violence espoused in gangsta rap and extreme metal today. Perhaps punk's lowest ebb for me (which is saying a lot) was seeing a poll on Nickelodeon that asked tweens who their favorite punk band was, SIMPLE PLAN or BLINK 182. And let's not even get started on that TRANSPLANTS song featured on that shampoo commercial. Needless to say, no matter how pissed off and wild punk rock may have been years ago, it now seems about as domesticated as an aging Golden Retriever. But does that mean punk can't be what it once was?

THE FRAMED are a band out on a mission to say that while you can't change back the clock, you can at least work hard to continue the work that started in the 70's. Just as they have come to embody what punk rock was initially about- non-compliance with popular trends and a DIY work ethic- they also put some of the often neglected "rock" back into "punk rock." They have the streetwise, world-weary lyrics of a working class poet matched with the punch of a prizefighter. There is honesty and a rawness that the polished version of new millennial punk seems to have lost and, worse yet, seems to have forgotten about entirely.

I met up with the three fifths of the band- Matt, the singer, Josh, one of the guitarists, and Jeff, the bass player- at Grumpy's bar in downtown Minneapolis to talk about their upcoming new album "Countless Ways of Self-Destruction."

Matt, AKA Matt with the Hat, meets me at the bar, without a hat. Matt looks reminiscent of a young Johnny Rotten, except with a hell of a lot more tattoos. He orders a drink and tells me that Josh and Jeff ought to be showing up anytime. He also tells me that he's drinking a coke because he's got to be up early for work (this, as a matter of record, will change as the evening goes on). Matt comes off as laid back but eager to talk about the band he and drummer Luke Price started in '00.

We start off with a little background about the band. THE FRAMED was the first band that Matt and Luke had ever been in- a fairly ambitious venture, considering they were well past their high school days. Six months after the band's inception there were already a couple of line up changes but a core had been established of Luke, Matt and Josh Lynch on guitar. However, the second guitar player slot, as well as the bass player position, became somewhat of a rotating door. Matt cites drinking and drugs as a problem with some earlier band members, while other members moved on for less Behind the Music-type reasons. The band forged ahead as a four-piece and put out their first 7" called You're Wreckin' Me in 2001 on an indie label Lucky Seven Records.

The band released its first album, Lost Hope, in 2002 and distributed it locally. The album was received positively by local college radio and a fan-base began to grow. In an apparent attempt to keep the momentum going the band released another 7" in 2003 called The Great Rock 'n' Roll Rip-Off. The band toured around the Midwest in support of their releases, which gave them an opportunity to play with a number of well-known bands like THE MIGHTY MIGHTY BOSSTONES, THE STREET DOGS, THE SOVIETTES, THE YOUTH BRIGADE, DILLINGER FOUR, THE HUDSON FALCONS, and THE SWINGIN' UTTERS. Matt admits that the band was still developing its sound with the early recordings- "We were completely trying to find ourselves through those releases. I had to do everything I could to keep us together. We almost broke up so many times it was unbelievable. I could feel it at every practice and every show. We kinda took a year off and just wrote songs and kept it together the best we could."

The band continued on through

2004, experienced a couple more line up changes but managed to not only stay together, but to actually get some help with their next album. "Over the years I sent out promo packs and didn't get a response from anyone," Matt explains. "But Ethan at Reality Clash loved our Lost Hope CD. And said he wanted to put out our next album. If he wouldn't of contacted us we would of broken up for sure." The band set about recording Countless Ways of Self-Destruction, with the band set to releasing it worldwide in July of 2005. The band sounds stronger and more focused with this release; the album stands its ground amid current trends the way a good rock and roll album is supposed to.

We move from the bar to a booth when Geoff and Josh arrive. Geoff is the latest FRAMED bass player who jokes "I got drunk and found myself in the band." His Guns N Roses t-shirt betrays his love of 80's metal and unlike Matt, wastes no time in ordering a beer. But Geoff isn't the only guy in the band with a seemingly un-punk love of metal-Josh, the longest standing member of the band next to Luke and Matt, is a self-professed "metal guy." The least assuming of the band, Josh is one of the most vital components in THE FRAMED's longevity. Josh is the veteran of a number of bands and brings along those experiences to the band. Then there is the newest member of the band Benson, who the band jokingly refer to as "Slash," on lead guitar. He replaced Jordy Klatt, who played on Countless Ways... Josh, Geoff and Matt are all more than happy to talk about the music. There is nothing urgent about the way they talk about it and they aren't shy about the work it took to get Countless Ways... done. It wasn't long before we were talking casually about the band and the new album. Unfortunately, most of what was discussed was lost due to a very sensitive digital voice recorder I had just bought that day. But one important part of our Q and A was saved.

MATT- YOU SAID THAT THE LAST ALBUM WAS LIKE THERAPY FOR YOU- IN WHAT WAY?

I was in the middle of a terrible break up and fell to heavy drinking and heavy drug use. In all actuality, the lyrics to the newest album saved my life. It was like total therapy for me- to listen to me singing what I felt, as fuckin' emo as it sounds. We then left Grumpy's to go over to Josh's house, where we started over and the only booze available was is an 18 year scotch that tastes like boot sweat. The scotch is so bad that everyone can't help but drink it, including Matt, and the loud responses it causes the drinker interrupt the interview a couple of times.

YOU BIO DESCRIBES "THE FRAMED" AS PART ROCK, PUNK, POP OI AND STREET PUNK. IS THE TERM "PUNK" NO LONGER ADEQUATE THESE DAYS?

Matt: I think the word punk is adequate. (laugh) No, I think it's adequate but it's different. Because it's not like it used to be. There are so many different genres other than just one...

Jordy: I'm going to start saying rock, rock 'n roll, whatever. There's a bunch of different rock and roll bands, but you know, its still under the same genre label. I think it's probably still applicable but its what Matt said before, old punk rock bands everyone just labeled as one punk sound. But there are many different bands with there own sound that it's just like an umbrella term.

(ATTENTION GOES TO MATT WHO JUST HAD ANOTHER PULL OF THE SCOTCH).

J: What, you laughing at the whisky?
M: It's so terrible! (laughs)
Geoff: I saw a bunch of other bottles- what have you got?
J: They're all empty.

WHAT SEPARATES THE TC SCENE FROM THE REST OF THE COUNTRY?

G: Nobody goes to shows unless they're friends go.
J: It's so small that everybody really does know each other for the most part.
M: Everybody that into cool music is in a band.
G: It's incestuous.
M: But its also good, too, because we can support any band that comes through just fine.
J: It's also a great networking scene. It's really easy to find out about shows.
M: The city knows music really well and has... forever, well, from the 80's and on its been this music metropolis.
J: It's a small community and a small city but we've never had any problems finding replacements.
M: We've always had someone to step in immediately.
J: So that's good, too.

WHAT DO YOU FEEL THAT THE FRAMED CONTRIBUTE TO THIS SCENE?

G: Because we don't really sound like anybody else.
J: Everybody in the band has different musical styles and different musical tastes, I guess. It's pretty cool when we write songs. Everybody contributes to our songs. No one person ever writes a song independently.

HOW HAVE THINGS CHANGED SINCE YOU FIRST STARTED?

M: We've progressively gotten better, with the member changes and what not. Even though it looks bad going through these members we've gotten better at writing songs.
J: At least we have fun on stage now. We used to be the band that stood up on stage and didn't move or anything. Songwriting has definitely gotten better. I think that's because the majority of the band has stayed together, that's the core part of it.
M: We have definitive sound we're looking for. We know what we want to sound like and we've gone through variations with the different people. But it all goes back to the beginning, what our original opinion was. We have the same mid-tempo, punk rock driving, you know, fast verses, and sinG:along choruses.

HOW WAS RECORDING "COUNTLESS WAYS OF SELF-DESTRUCTION" DIFFERENT FROM YOUR LAST ALBUM, "LOST HOPE"?

M: We took more time and spent the money and were a lot more prepared. We worked with people that knew exactly what they were doing... [It's] better than dealing with somebody who is practicing while recording. The last album it was all people learning how to do this stuff and this time it was way easier. We recorded the whole album in a total of five days. Everything just went so smooth.

IT SEEMS SOMEWHAT REMINISCENT OF OLD SOCIAL DISTORTION ALBUMS.

J: I think that's what we were going for, too. I think we were going for a good solid production but keeping like a live feel, too. It's cool to go for a good polished sound, whatever, but you don't want to lose that edge to the music.
M: We didn't have to sit and go over and over songs for hours and hours at all.
G: There was like one song that wasn't a second take.
M: It was all truly live, even the vocals were pretty much truly live. (Matt takes another pull of the scotch) M: Gah! It really burns your throat! (laughs)

WHAT IS THE WORST TREND YOU SEE IN MUSIC RIGHT NOW?

J: Yo metal bands.
G: I say yo metal bands, too.
M: I hate the boy band punk bands.
G: That's number 2 on my list.

J: I agree that boy band punks are fucking crappy, too, but yo metal is even worse. But I'm a metal guy, so you know... seeing those fucking assclowns up on stage...
M: but yo metal didn't take anything from the fucking...
G: Yeah, they did, they took from the good metal, from GUNS N' ROSES and MOTLEY CRUE... (radio stations) don't play that good 80's metal now, they play like, LIMP BIZKIT.
M: The boy band punks are making millions. And you can make millions, do whatever you want to do to survive in this world, but do what you want to do, don't do it because you make money at it.
J: The boy punk bands or what I call professional punkers...
M: Those are actually professional musicians playing punk rock.
J: They're taking on a popular sound, what's happening now. They're going to play the most popular 3 chords, whatever.
M: I've got no problem with somebody making money at what they need to do to survive. Because if you want to pay me a million dollars to do [play in a band], but I'm already doing it because I wanted to! I'm doing it for free now. I'll for money, if you want to give it to me but I'm not going to fucking be something I don't want to be.
J: So if someone offered you a job in a hair metal band, you wouldn't do it?
M: Fuck no!
J: Matt wore jeans for the first time like a week ago, and we're still reeling from it.
M: I looked like a model. I was at Abercrombie the other day and several girls walked up to me because they thought I was a host. (laughter, especially from Josh)

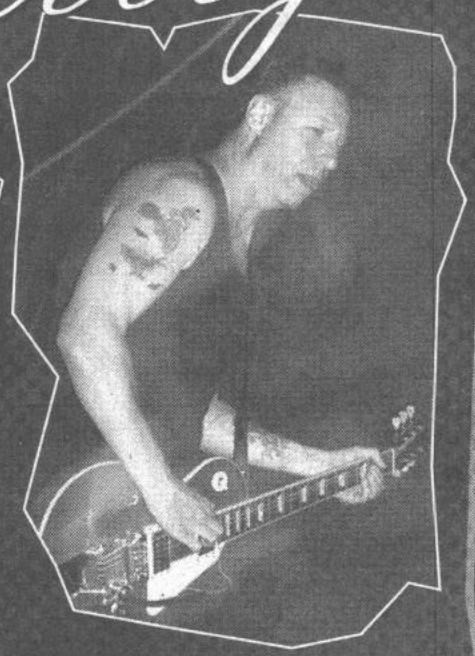
SO MATT HAS A FUTURE CAREER AS A HOST AT ABERCROMBIE?
M: I hope so!

HOW HAVE THINGS CHANGED SINCE YOU FIRST STARTED PLAYING TOGETHER?
M: Music is... a lot more accessible than before. When I was a kid there were so few punk bands. If I needed an album I'd go mail order or drive half an hour to find a few punk albums. There was such a wide-range of different types of bands that were all considered punk. I would grab anything I could possibly get my hands on... anything.
J: That's how I got into punk rock, because you would buy a record and it would have an order catalog and I'd be "alright, THE QUEERS, MR. T EXPERIENCE, and so on and so forth. And then I'd put down everything and order it all at once. After a while, the conversation moves to the front porch and the bottle of rancid scotch is passed around a few more times. The band is eager to recount one of their funnier stories from the road. This one takes place in Lincoln, Nebraska, and involves a stingy bar owner and a young guitarist with a lot to learn about liquor.

SO TELL ME ABOUT LINCOLN, NEBRASKA.
G: That's the first time I played with THE FRAMED.
J: So we're in Lincoln at this bar and I'm going to say the owner's were assholes even though they probably weren't. There were no free drinks at the bar or whatever. And we're sitting there at the bar with a couple of Matt's friends because that's where he is from. And our old guitar player Jordy...
M: Jordy Midori.
J: Jordy Midori. We're talking to Matt's friends and the owner and bartender leave to go into the back or something, and the next thing we know is Geoff and Jordy have leaped over the bar and are grabbing bottles of liquor, whatever.
G: Superman-style!
J: Superman-style. They fucking lept over the bar- it was hilarious. Jordy;s like 18 at the time and he doesn't know the difference between top shelf and not. So he grabs a bottle of Midori Sour- what did you grab, Geoff?
G: Rumplemintz Schnapps, thinking it was vodka.
J: At this time me and the guys run out to our car and were like "we're not going to be a part of this."
M: So they're waiting for me to come back because I'm at the bar looking for some parties. And when I get back they're all in the van freaking out because the owner is asking for the liquor and we're like "we don't know what you're talking about" even though we watched him run out of the bar and chased him down the street.
J: Geoff grabbed a bottle that still had its cap on. Well, Jordy grabbed a bottle that still had a fucking bar spout on it.
M: Then he threw it into our merch box upside down. So we're driving away from the bar, laughing about how they stole 2 bottles of liquor, and Geoff says "fuck, I left my bass guitar at the bar."
J: We headed back to the house where we were staying and I was ruthless and pissed, man. I was like "what are you two doing, disrespecting the place and stuff?"
M: So me and Luke sat and decided whether we should drink the bottle of Peppermint Schnapps or not. Then we ended up at a party and decided "yes, we will drink the bottle."
J: There wasn't any liquor at the party.
M: We ended up waking up at 5 in the morning and our ride had left us. So we had to walk like 40-some blocks back to the house. So Jordy throws the empty bottle of Schnapps into the air and it lands in the dirt unbroken.
J: So Geoff says "that's not how you break a bottle" and throws it.
M: And I thought, "wow, it's going to make it to the roof." Then it took this sudden dive and ended up smashing through this guy's plate glass window.
G: I tried to throw it over the roof.
J: Then we get to the best part of the story. The next day we were on our way out of town and Geoff was like "we've got to go back and get my bass."
M: We were planning to apologize. We walked into the bar and we couldn't find anybody, no one was there. We contemplated stealing the register.
G: We wouldn't have actually done that.
M: No, but we talked about it. But nobody was there, we walked all over. No bass guitar.
G: The place was wide open, music is blasting.
M: I was like "oh well, fuck it- they must've burned it." And then Geoff came in and said he found it in the dumpster."

THEY JUST THREW IT OUT?
M: Well, I would've, too if someone stole a bunch of liquor from me.
The band shares a few more stories of trouble they've willingly gotten themselves into, and it seems Geoff is the source of many raunchy and sordid tales. I wouldn't even know where to begin regarding those stories, so I'll just say that he'll long be contributing to the band's reputation both on and off the stage as long as he doesn't end up in prison. The band also talks about their influences, which is eclectic in some regards and not too big of a surprise in others. Boston's punk scene, particularly THE DUCKY BOYS and THE STREET DOGS, come up often. But so does West coast punk- Matt even admits he's been listening to RANCID a lot lately. He almost says it like he might be betraying his dedication to bands that are still hammering away without major label support. That being said, the night ends with us all a little buzzed by some of the worst scotch ever and one thing for certain- Punk is in good hands as long as bands like THE FRAMED are still out there causing mayhem. ✪

The Hellbillys



By Charles McCormick / Photos By Jim Knell

80's Psychobilly bands are becoming extinct. Only a handful of bands are still playing live in the scene, and the HELLBILLYS are one of the best. The HELLBILLYS were formed in 1989 in San Francisco and have just released a new album on Split 7 Records titled *Blood Trilogy Vol. 3*. I sat down and spoke with vocalist Scary...

HOW DID THE BAND FORM?

We formed in 1989 through a local classified paper called the 'Flea Market.' Our original guitar player Henrick placed an ad looking for a drummer and bass player. Knowing I was a singer without either musician parts, I answered the ad, and from there on the group never looked back.

HOW DID YOU COME UP WITH THE BAND NAME?

I came up with it. When I lived in Arkansas we used to call rednecks hellbillies, so it came from that I guess...

FAVORITE PLACE TO TOUR?

So far Europe is a blast, and Mexico City was fun, too.

WHAT INSPIRES THE BAND TO WRITE SONGS?

Movies and current events. Like Our song, 'Revenge.' It is on the *Blood Trilogy Vol. I* album. It is about the Columbine massacre, but from the killers' point of view. I can totally relate to their rage at being different in school, and everyone hating you. So I could totally understand why they did what they did. I don't think I would go that far, though. Aside from that, I think it depends on what is on our minds at the time.

HOW IS THE PSYCHOBILLY SCENE DIFFERENT COMPARED TO WHEN YOU STARTED?

Well, when we started there was no scene. We would play in England, and everywhere but here. They would throw us on rockabilly bills and punk bills, which were fine, but we never fit well in with them. It is great that there is a scene now.

FUNNIEST TOUR MOMENT?

We played a festival in France and Brad, our drummer, then loved to stand on the drums. Well we just finished our big finale at the fest and he stood on the drum stool and fell backwards on his ass. Total Spinal Tap moment.

ANY PRE-SHOW RITUALS?

Not that I can think of...

FAVORITE BANDS?

DANZIG, 45 GRAVE, DEMENTED ARE GO, EPOXIES, CONFLICT, MAD SIN, TABALTIX.

THREE WORDS THAT DESCRIBE THE BAND?

Sick-Sick-SICK!

FAVORITE HORROR MOVIES?

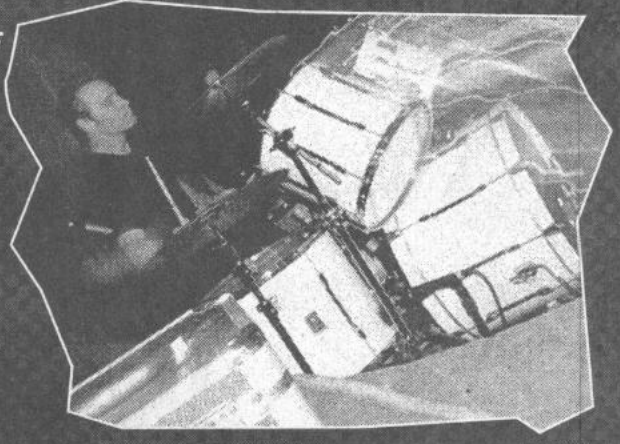
Our lives are horror movies.

WHAT IS COMING UP IN THE FUTURE?

We are writing new songs and plotting out our tour of the States and Japan.

ANY LAST WORDS?

Get lost... ✪



TAANG! RECORDS

NEXT 5 RELEASES
RAT CITY RIOT
"Dirty Rotten Games"
RED ROCKERS
"Condition Red 2 CD "
OUTLETS
"Best Of Outlets" 2 CD
KILSLUG
"The Collection" 2 CD
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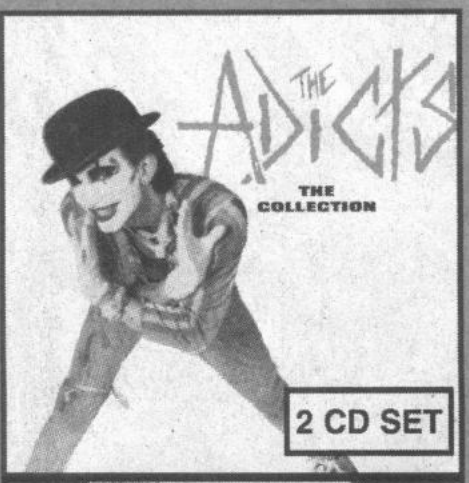
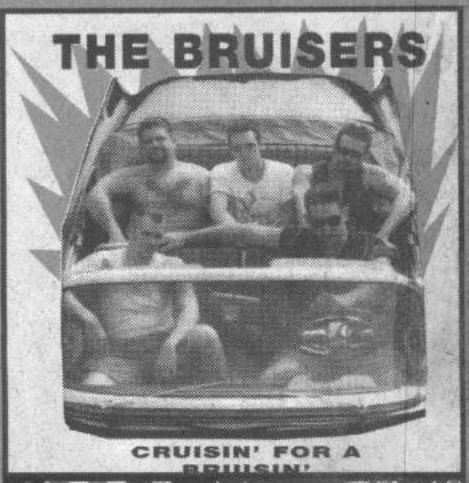
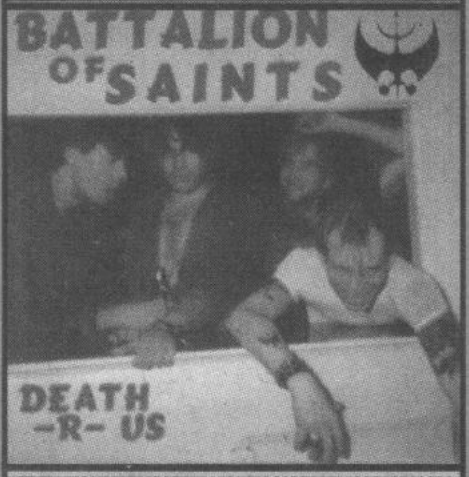
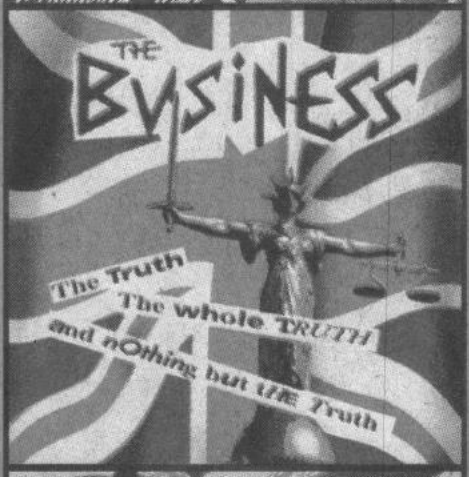
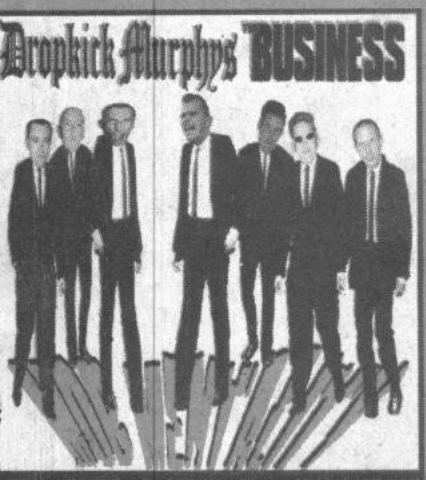


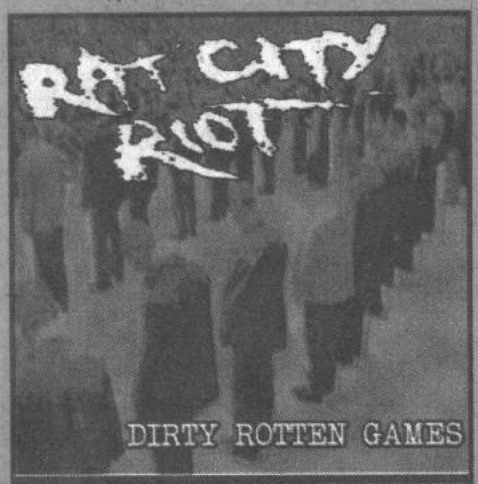


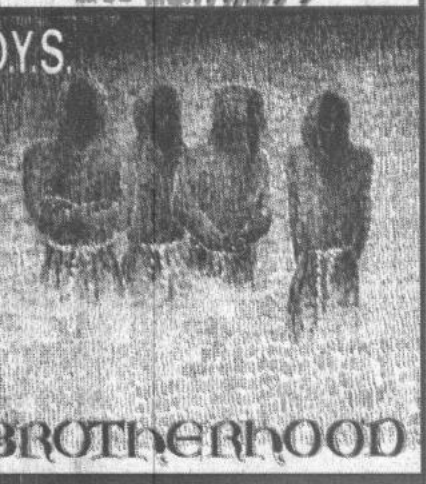





Dropkick Murphys BUSINESS

F.U.'S
KILL FOR CHRIST


RAT CITY RIOT
DIRTY ROTTEN GAMES


O.Y.S.
BROTHERHOOD

GANG GREEN

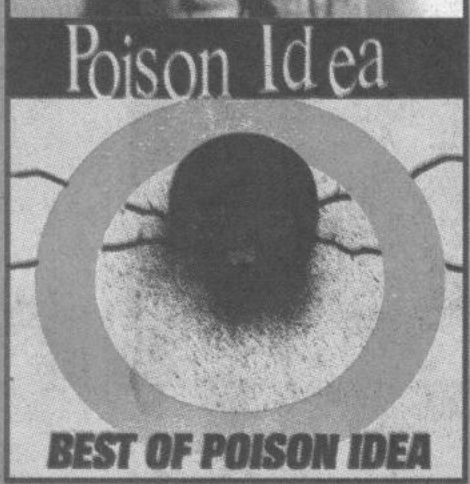
SLAPSHOT
STEP ON IT

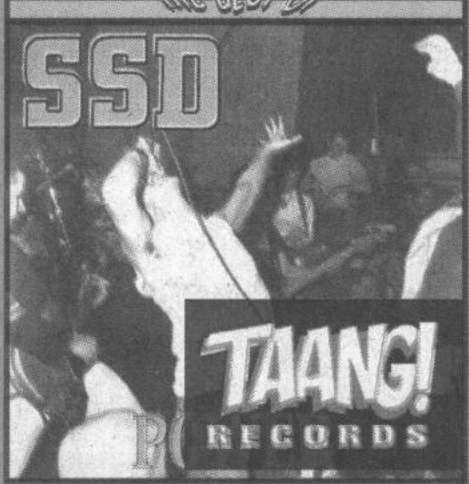
BEST OF THE EXPLOITED
TOTALLY EXPLOITED
27 EXPLOITED CLASSICS

CRASS KIDS

SLAUGHTER AND THE DOGS
THE BEST OF

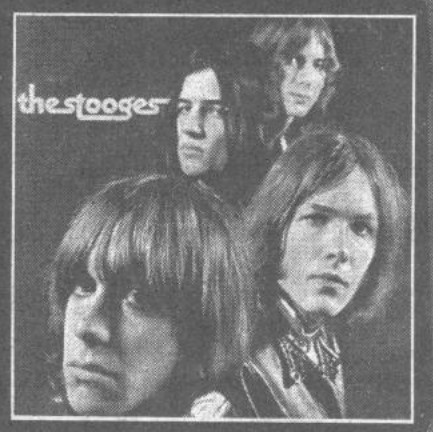
HISTORY OF....
THE 4 SKINS
2 CD SET


Poison Idea
BEST OF POISON IDEA


SSD
TAANG! RECORDS

PUNK ROCK ART SHOCK!

BEGINNING OF THE PUNK ALBUM COVER ART (MID 70 S – MID 80 S) the SEX



By Jyrki Johan Sakari Hamalainen

Punk was never about compromising. Like we all know, punk is more than just music. It represents our beliefs and values. Before punk came around albums seemed to all look the same (just compare the debut albums from THE STOOGES and the DOORS). While mainstream 1970s rock became big business and slick, alienating their audience, punk did the exact opposite.

The foundations of punk art were laid down as far back as the 1950's. Jamie Reid who did the cover designs for the SEX PISTOLS was strongly influenced the Situationist movement, which started in 1957 as an international avant-garde anti-art art group. The movement hit the British newspaper headlines in 1971 when a Situationist group "The Angry Brigade" was responsible for two bomb explosions at the house of Robert Carr, Ted Heath's Secretary of State for Employment.

From the beginnings it was clear that punk was anti-consumerism and rejected the values and policies of the music business. It was important that the audience could tell the difference between punk and other styles of music and was clear with even the earliest punk album cover designs. Punk art is very distinctive, looking often amateurish and disorderly. No unwritten rules, just plain creativity. Bringing down the walls of the regular designs. Like PISTOLS manager Malcolm McLaren expressed it - it was 'anti-art.'

While punk took the music down to the bare basics, same minimalism affected the designs of the albums and posters. While some debut albums, such as RAMONES ("Ramones"), THE CLASH ("the Clash") or GENERATION X ("Generation X"), might have stuck to more traditional cover designs with a picture of the band members, some went for more extreme... Black and white and rather than fancy fonts, ransom style lettering was used, such as seen on the one French pressing of "Anarchy in the UK" single by the SEX PISTOLS.

The cut-out lettering which the SEX PISTOLS brought up became very popular among punk art and bands like ANGELIC UPSTARTS ("I'm an Upstart"), THE WEIRDOS ("Destroy All Music") and SHAM 69 ("That's Life") who used it as well.

In case colors were used it was made sure that the outcome was something more obscure, for example UK SUBS ("Another Kind of Blues"), BUZZCOCKS ("A Different Kind of Tension") and THE MEMBERS ("At the Chelsea Nightclub").

Photographs were used in a new way. No more nice and smiling band members with flowers and happy elves. Bands such as DISCHARGE ("Why"),

IMPORTANT ARTISTS

STIFF LITTLE FINGERS ("Alternative Ulster"), CRASS ("The Feeding of the Five Thousand") and DEAD KENNEDYS ("Holiday in Cambodia") brought up the pictures of war and ongoing conflicts.

Nudity was still shocking at the time and bands like SONIC YOUTH ("Halloween / Flower"), THE SLITS ("Cut") and THE LEATHER NUN ("Prime mover") used it in their cover art.

Even captures taken from television ended up on the covers of punk albums with such bands as YOUNG MARBLE GIANTS ("Testcard EP") and maybe one of the best known being CONFLICT ("The Ungovernable Force").

The bands themselves made the most of the early designs. Cutting, gluing and photocopying according to the 'do-it-yourselves' ethics. Using the pictures against their original intensions and creating new meanings. No need for sophisticated words to describe the art styles, nevermind the bollocks... here's a look to a couple very important punk artists.

Jamie Reid

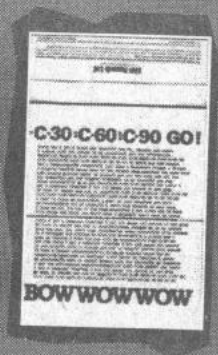
Born in 1947, Croudon, Surrey, UK.

Jamie Reid is best known for his cover designs for the SEX PISTOLS. Reid was strongly influenced by the Situationist movement. In fact Jamie Reid copied the 'Nowhere - Boredom' buses on the promo posters and backside for "Pretty Vacant" single straight from a Point Black San Francisco situationist pamphlet.

He was the one who came up with the ransom-styled text, which is now strongly associated with punk. During the time in mid 1970's when he started to work with the SEX PISTOLS through their manager Malcolm McLaren, there was a huge fear of kidnappings around England and he thought it would bring attention the up and coming band.

Reid did also the cover for the infamous "God Save the Queen" single. The single was first supposed to be released by EMI, but they decided to drop the SEX PISTOLS and the single was finally released by Virgin. The release happened to coincide with the Queen's Jubilee and caused a lot of public annoyance. The song was pretty much banned from radio play in the UK.

Jamie Reid has also done cover designs for other bands. He did the cover for the C30 C60 C90 Go single by BOW WOW WOW. The cover was basically a statement encouraging the band's fans to record the bands songs from the radio rather than buying their products.



Raymond Pettibone (real name Ray Ginn)

Born in 1957, Tucson, Arizona, USA.

Raymond Pettibone is the brother of the BLACK FLAG guitarist Greg Ginn. He came up with the name for the band as well as the famous "four bars" logo.

In 1977 Pettibone started pursuing his career as an artist, before that he worked as a high school mathematics teacher.

He worked almost constantly on his comic-like captions for albums and posters for various Los Angeles punk bands on his brother's SST record label, such as BLACK FLAG, CIRCLE JERKS, SONIC YOUTH and THE MINUTEMEN.

Often the subject matter of his drawings are violent and anti-authoritarian. Most of his work is rather disturbing, ambiguous and ironic. Some have suggestive sexuality.

His most widespread popular exposure came when he did the artwork for the One by One album by the FOO FIGHTERS.

Pushead
(real name Brian Schroeder)

Pushead was the first American punk artist to distinguish himself. The subject of his drawings is horror imagery: skeletons, zombies, etc. He has worked with countless artists around the world, such as RATTUS from Finland to the MISFITS. It has not just been cover artwork, but many of his works have become an essential part of the band's image.

Pushead is responsible for the now famous skull logo of the British punk legends the EXPLOITED. The design was originally done for Shawn Stern of BYO Records as a poster for a show (later cancelled), but the band ended up using it and it ended up also on the cover of their Let's Start a War... Said Maggie One Day album. Since then it has become synonymous with the band.

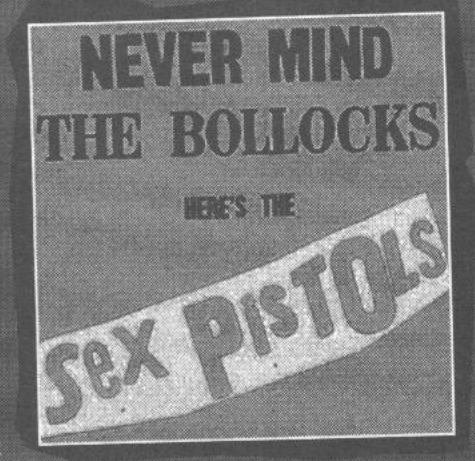
Pushead never got paid for the design (like most of his early work), but he doesn't regret that since it was his input the scene and culture.

He has done a lot of designs for the horror-punk band MISFITS. One well known being the cover of the Die Die My Darling single.

One of the more recent works is the cover for the METALLICA album St Anger, which sold millions of copies (obviously).

COURT CASES

SEX PISTOLS
Never Mind The Bollocks (Virgin - 1977)



The career had been controversial up to the point when they released their long awaited debut album. And it didn't stop there. Although originally titled God Save the Sex Pistols, the name was changed to Never Mind the Bollocks... Here's the Sex Pistols. The idea came from the guitarist Steve Jones who got it from few fans whom where always repeating the phrase "Never mind the Bollocks". Jamie Reid did different versions of the cover, but ended up using the one with the yellow background (although some US pressings have a pink background).

On the release day, 28th October 1977, some shops displayed either the album or the title in their windows and were taken to court. Prompting a court ruling if the word "bollocks" was indecent or not. It was ruled to be not indecent, but it didn't prevent many British high street shops such as W.H. Smith, Woolworth's and Boots from banning it.

DEAD KENNEDYS
Frankenchrist (Alternative Tentacles - 1985)
H.R. Giger: "Landscape XX: Where are we coming from?" - Poster insert

The DEAD KENNEDYS always knew how to make provocative artwork. Throughout their singles: "Holiday in Cambodia" and "Kill the Poor." The biggest thing came with the 1985 album Frankenchrist.

On June 2nd, 1986, Jello Biafra, the singer of DEAD KENNEDYS, was charged along with 4 others (one of them being 67 year old pressing plant owner), by the California Attorney's Office with violating section 313.1 of the California state penal code of Distribution of Harmful Matter to Minors (Maximum penalty being 1 year in prison and $2000 in fines).

The charge was made because inclusion of a H.R. Giger poster with the album. "Landscape XX: Where are we coming from?" by Swiss surrealist artist H.R. Giger (an Oscar winner for designs in the Alien films) was a painting portraying interlocked sexual organs.

The strongly politically motivated trial started in August 1987, a year and a half after the initial raid of Jello Biafra's apartment in San Francisco by 9 police officers (3 which came all the way from Los Angeles). After 3 weeks the trial deadlocked, the jury declared a mistrial and the charges were dropped. ✪

SAL CANZONIERI

"SO YOU WANT TO BE IN A ROCK & ROLL BAND?"

Welcome to my second column in Loud Fast Rules. This column will be all about the ins and outs of the music business based on my experiences from playing music since 1975. I'm going to be real and no holds barred about every facet of the music biz from the top to the bottom. Its pretty much advice and discussion, what sucks and what is great. I'm going to tell you what other people won't. Feel free to contact me and let me know what worked for you, if you have some good advice for people.

PHASE 2 - GETTING POPULAR:

In the beginning (the first 3 years), it is more important to get popular than anything else- that is the sure road to success. This requires creative thinking and lots of sacrifice and some money to invest.

1. It's ALL in the songs! Where I left off last column was tape your five best songs and play it for as many people that you know. If they don't freak out about how great the songs are, your band is already in trouble, big trouble. The BIG SECRET in the music world on how to get huge is WRITE GREAT SONGS! Yep, it's that simple, now go and do it, hah!

Last column I concentrated on advice about the putting together the band itself, which was Phase 1. You are now ready to enter Phase 2! Once you finally have the right people, no matter how long that takes, then the fruit of your labors is the songs. A band/ musical group goal is to create songs, nothing else; it's the only reason that a band exists really.

Getting laid, fame, money, etc is the result of how great your songs are. DON'T confuse goals with results. Success is the result of writing great songs, success is not a goal. Get that straight. So, again, it's all in the songs.

If your songs are great, then people are going to tell other people, and you will get popular fast. You can blame every aspect of the music business on why your band isn't popular, but the truth is IF the songs were great, no matter what the style of music, then the people would have been excited about your songs and each show would have more and more people there. Popularity always follows great songs; sure, you can accelerate this by looking cool, doing wild stuff on stage, and so on, but at the end of the day, if no one can remember your songs days later and if they don't go around telling lots of other people about how impressed they were, then you failed, totally. You should step out of the rehearsal studio and bother getting on stage if you don't have great songs. Without great songs, your friends and family will come to your first like 8 shows, but they will eventually abandon you. If strangers aren't flocking around you after your sets, then something is wrong. Your songs suck.

Everybody in every band has influences from the bands that they like. If you can honestly say that your songs hold up to your favorite bands, then you are ready to move on. If you wouldn't buy your own record if you heard the songs somewhere, then what the hell are you doing? You have to always compare your stuff to what you already think are great songs and work on making them as great. Bland songs make bland bands.

There are various parts to writing songs. The band has to cooperate together, have chemistry, enjoy being together, and support each other's ideas.

Hey, it's just like keeping a girlfriend or boyfriend! That's right, if you can't do that well, you more than likely can't work well with other people enough to write great songs.

The songs themselves have to have a great melody, strong beat, and cool lyrics. They need to have hooks that will keep themselves in someone's memory. The melody should be concentrated on first, then you can add a chorus and lyrics after. If the band is excited about the melody, then everything comes into place. If the melody isn't well developed, people won't bother with caring about great the bass lines, the lyrics, and so on. Think about it, when you hear someone humming a tune, what do you hear? The chord progression? No. The bass line? No again. The guitar riff? Doubt it. Almost always its the vocal melody of the song, which is what sticks with most people. In many cases it is why they like or dislike a song (whether they realize it or not.) If your melodies are well-written and catchy, people will remember and enjoy your music. If the melodies you write are carelessly written and bland, they won't. A great melody is refreshing and exciting to hear. It inspires people and makes them feel happy to hear it, even if it is Death Metal.

The best melodies are repetitive, simple, catchy, and very clever sounding. Never underestimate the power of repetitive and simple melodies. I can't teach you how to write great songs, but I can tell you to really listen to the songs you love and think about why they are so great to you. What this all means is that you will be rewriting, a lot. Do what's best for the song, not your egos.

Next, you can work on the chord progressions, the bass line, the lyrics, etc. Pay equal attention to these other aspects of a song so that you don't have any weak links in the chain. The lyrics just have to make people feel an emotion, they don't have to be fancy or even poetic. The art of song writing is all about how you put together all these aspects in such a way that your songs are unique. Your intention when writing as a band should always be about impressing the people who will be listening to you. It's really easy to fool yourselves into thinking you have cool songs if you don't start out writing to impress the world. Each time you play live, you will be making an impression on the audience; if your songs are great, then a strong impression will be lasting on people and they will be excited to tell other people to come see your band. Once you have some real songs that you can be proud of and that you have tested on friends and they were impressed with them, then you can play live!

2. Do a few local shows at the new bands nights - this is just to practice playing in front of people and iron out the kinks. Once things are really working on stage, never play these shitty new bands nights ever again. Just do it only for yourselves to work out the stage show, tape it. Of course, to help refine it further.

3. Before you start doing "real" shows, opening for bigger bands - record your best current songs for a single on vinyl (for rock and punk music genre) and a CD ep, so that you have something to give away or sell at your shows so that people that like the band can leave with something in their hands to remind them about the band and can let other people have a listen to it too. Work for or borrow the money to record a serious 3 to 5 song EP that can be used as a demo tape for clubs and labels and for giving away or selling at shows. Spend a lot of time making it sound great. Bring the records with you of things you like to at least give the engineer a chance to understand what you want to do. Make a lot of copies of this CD.

4. Write friendly letters to the bands that you like and the indie labels that you like and enclose your demo. Don't point blank ask for anything! Just say that you are a fan of their band or label and in return for enjoying their past releases,

SAL CANZONIERI

you are enclosing something of yours for them to perhaps enjoy. This will make them interested in hearing it because you are not pressuring for a deal or favors. Write follow up letters (or emails) and get friendly with them. Within 3 to 6 months, you should have some exchanges going on, if your music is good.

5. Make friends with the better and more successful local bands and eventually ask them for contacts and if you can use them as a reference. This takes a while, but this type of networking is how most bands got their foot in the door - through another band. Many bands were championed by other bands and will do the same for newer bands in return. You would be surprised how much help other bands can be if they really like your music.

6. The smart thing to do next is to try to get a small label interested in releasing a single or CD ep so that you can have product to sell at your shows (without costing you the pressing fees). Contact all the labels that you like that are small (hopefully you can say that another band recommended you to them and vice versa). Small labels are always looking for gems or even diamonds in the rough. Don't bother with bigger labels (unless you have someone you know there are another band is championing you). If they like your demo and want to release a record, tell them that you want to get paid in product (not money). Some of these Indie labels will give a band from 100 to 300 singles and/or about 30 to 50 or more CDs in return for not having to pay for recording costs or an advance. This way you have product to sell at your shows and it shows people that someone else was willing to pay real money to release your songs, thus establishing legitimacy for your band in local people's eyes. Don't sign any contracts that claim ownership for the masters. If you pay for the recording costs, the masters belong to you only, unless you sell them to someone. You should only be signing a limited agreement for them to have a "right of use" of your songs to release as records, nothing else.

7. Look for the better compilation and band tribute records in your genre that are around and contact these labels to get on them. Try to get on as many of them as you can. But try to stay away from ones that are just a general hodge-podge of bands. Try to get on ones that have some known bands - national or local.

8. Once you have something in your hands as a demo then you should start looking for good local shows. Clubs will take you serious if they see you have a record out. Same thing here, get friendly with the club booking agent if possible (many are hard to make friends with though). Most of the time, don't bother to play any other days except Thursday, Friday, and Saturday. IF there is a national act playing on a weekday and IF you can play right before them, then do it, otherwise don't bother taking the gig.

Clubs look for dumb bands to use to fill in the weak nights, don't be one of them or people will never take the band seriously locally and will never get out of the weeknight rut. Also, always play clubs that are too small for your audience (I learned this one from the Rolling Stones!). It is better to have a line outside the club than a half empty club!!!! Move on to the next size club in such kind of increments.

9. Since it is more important to get popular (than rich) in the beginning (it does cost money to get popular though) make a giveaway item of some of your songs at the shows. It would be smart at the early shows to have a cassette or CD ep that you can give away to anyone that shows an interest in the band. Also, you can pass out samples of your music for a few weeks before your shows to people that you see at other shows in areas near where you will be playing that you know already like the same type of music as yours. Include a flyer with it. This is much more effective than just putting up flyers around town, they get covered up fast and people don't look at them anymore anyway. But, people always like to get gifts, so pass them out! See if you can work it out with the club that if people come to the club with the promo item they get in for half price and tell people this as you give them the item. Clubs want a lot of people to come there to drink, that is the only reason that they have music playing. SO, the more ways you can figure out how to get a lot of people there the better it will be for you in the long run. Your band will get the reputation for being a good draw and both the clubs and the trendy people will like this and word of mouth will spread fast. DO this about half a dozen times and your audience will grow enough to be able to sustain itself.

10. Don't play too long! This means keep your sets short in the early days, 20 minutes to half an hour is enough, until people ask for more, eventually building up to 45 minutes. Headlining shows are 60 minutes or more, depending on how many encores you get (but that's way later). Make people feel like they wanted to have more but don't give it to them.

11. Don't play too much! Also, in the very beginning play once a week until your audience builds up and then taper off, don't ever play more than once a month (unless the first show is opening for a much bigger band and then new fans made here can come see the second show that month). Once they band has established itself, taper off to once every 3 months in the area and the rest of the time spent building up your following in the surrounding areas. The goal is to build up your following in a 50 mile radius. You must do this before you can move on to shows outside of your area or state. You have to build it up so that you can have a sold out show in your 50 mile area.

12. Get to know all the local fanzines and magazines and try to get reviewed in all of them, live shows and recordings. Get in as many as possible, no matter how small. THAT is how a buzz starts, seeing a bands name all over the place. Do as many interviews as possible, they are more important ever than any reviews would be. The more interviews you do, for your whole life of your career, the more popular you will keep getting, because people will connect to what you are saying and will go and seek out your records.

13. Get to know the local DJs and have them play you stuff on college radio, in clubs, etc. Also, local commercial stations have specialty shows on the off hours and days and will play local bands that are popular.

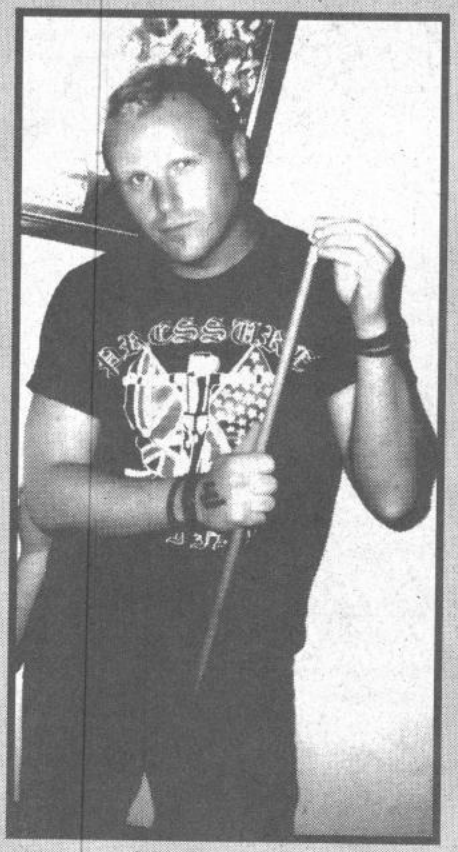
14. Don't say anything against other bands. Don't make it look like other bands are competition for you. Just keep talking to the audience as soon as the show is over and keep looking for people that will help you out in some way. This will keep you too busy at a show to be concerned about any thing negative from other bands.

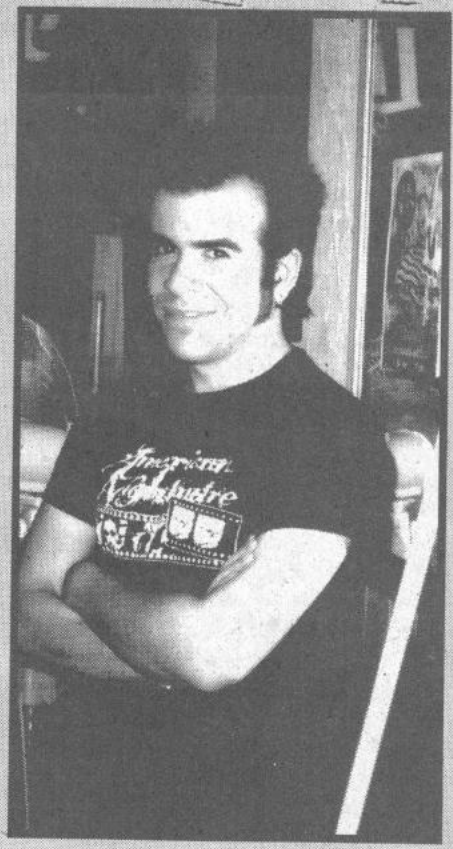
Congratulations! You are now at the bottom of the bottom, along with literally almost a million bands, it was hard work getting here, next step the middle of the bottom!

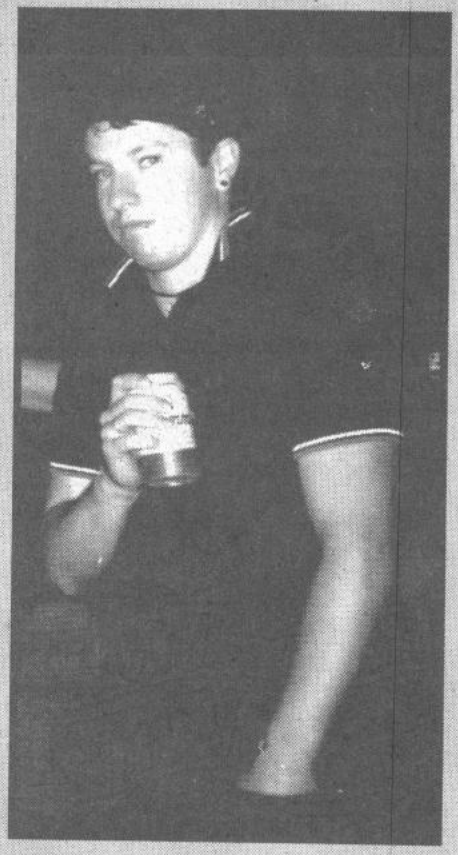
I'll pick up from here next issue!

Sal Canzonieri - www.electricfrankenstein.com
salcanzonieri@att.net ✪

THE BOILS







By George Rager

Philadelphia's hometown rippers (and cheese steak aficionados) THE BOILS have been dishing out their east-coast punk rock scheisse for well over a decade. Their latest release, **From the Bleachers** is epic in length and covers all the bases in the ever-expanding punk rock universe. While most lazy-ass punk "bands" can barely scrape together 8 songs and a cover for a "full-length," THE BOILS are putting on their fuckin' steel-toes and sonically kicking you in the throat with 25 tracks of bloody punk rock mayhem. I was able to sit down and chat with Greg and Mike about old shit, new shit and cheese steaks.

WHAT IS THE CURRENT BOILS LINEUP?

GREG: Greg Boil - vocals, Mike Bardzik- drums, Dave Sausage- bass, Jeff Berman- guitar.

I REMEMBER FIRST HEARING YOU GUYS FROM WHEN I WAS IN HIGH SCHOOL... THE FIRST THING I GOT WAS THE MATTHAU RECORDS 7" COMP. I THINK IT'S STILL AT MY PARENTS' HOUSE IN OHIO. THAT RECORD WAS GREAT!

GREG: Man, that was one of the earliest things we ever did...sometimes you have no idea that what you're doing at the time will actually come back to haunt you years later! I never would've thought that thing would've made its way outside of the local Philly region. But anyway, that was a collection of bands on a seven-inch that probably set us as an "odd man out" sort of band in the area, but we were all from the same community, so it was with bands that we had played with a lot. I liked what we did on there at the time, although I haven't heard that thing in AGES, it may make me cringe today!

ONE OF MY OLD HIGH SCHOOL BANDS PLAYED A SHOW WITH THE KRAYLINGS (ANOTHER BAND THAT WAS ON IT). THAT SEEMS LIKE FOREVER AGO. WHAT WOULD YOU SAY THE MAIN DIFFERENCE BETWEEN NOW AND 10 YEARS AGO IS FOR KIDS GETTING INTO PUNK ROCK?

GREG: The kids who find something a

"...image is a part of it, no matter how above it some of us may want to be in theory. it's just that some of it has gotten carried away to the point where each sub genre seems to have its own fucking wardrobe, and that gets pretty ridiculous."

little more special than the "punk" bands that MTV spoon-feeds them have some more resources today than the kids ten years ago. Shows throughout the country are easily accessible online, information can be spread and tours can be organized a lot easier than a decade ago. By the same token, some kids have gotten way lazier, and as more and more things are accessible online, some kids go out less and less. The Internet is fun for correspondence and checking out new bands, but the main event should still be hanging out at the show!

PUNK HAS ALWAYS HAD A CERTAIN IMAGE ASSOCIATION. BUT IT SEEMS NOWADAYS THAT IMAGE OVER SUBSTANCE IS MORE PROMINENT IN PUNK ROCK THAN IT EVER WAS BEFORE. DOES THIS MEAN THAT THERE ARE MORE BANDS DESPERATE TO SELL PRODUCT?

GREG: Yeah, and labels too. But image is a part of it, no matter how above it some of us may want to be in theory. It's just that some of it has gotten carried away to the point where each sub genre seems to have its own fucking wardrobe, and that gets pretty ridiculous. It's most apparent on larger levels, such as the procession of emo-punk bands on MTV, but it's certainly a part of non-televised movements as well. And some bands have gotten away with some seriously lackluster efforts but an image that kids ate the fuck up.

WHAT DO YOU HAVE TO SAY ABOUT PUNK, PUNK ROCK IMAGE AND ITS CORRELATION WITH POP/ MAINSTREAM CULTURE?

MIKE: Punk image has certainly become more mainstream and often does not match the attitude or music of the individual. I mean what is punk about Avril Lavigne? However, the mainstream exposure of punk rock has offered a small amount of really great bands the success they deserve. Eventually, a new trend will come along and take over and the punk rockers will continue on the same as always.

YOUR NEW ALBUM IS CALLED FROM THE BLEACHERS. WHERE DID YOU COME UP WITH THE TITLE?

GREG: Its from a line in the song "Blood on the Fields," a song, that along with others on the record, could be read simply as a unifying football chant type anthem, or as a little something more. **From the Bleachers** was our way of waving a rallying type of banner in the air, and conveying a message of both unity and chaos. Its also our way of making a statement as to who we are, we're kids in the audience, we're fans of this music, and we relish in being a part of that celebration.

THERE ARE A SHITLOAD OF TRACKS, 25 TO BE EXACT, ON THE NEW RECORD. WHAT PROMPTED YOU GUYS TO HAVE SUCH AN ARSENAL OF MATERIAL ON ONE RELEASE?

MIKE: What can I say? Tim Armstrong writes a lot of songs.

GREG: Ha! Seriously, we just wrote and wrote, and wanted to try new things to mix it up and have some fun. We realized how much fun songs like "For Me and You," "The Kill," and "Rackham's Execution" were to play, so we were inspired by that piece of what we had done on "Pride and Persecution" and built on it. We also discovered a lot of areas we had never explored as a band before, but areas that would make our shows more fun and would help us grow as a quality punk rock band. We figured as the song list grew and grew, we'd trim it down after the recording session, but at the end, we couldn't part with most of the material. And I like the idea of 25 songs, because if you're like me, you don't have the attention span to listen to that much at once, so you'll do half of it, rock it for awhile, and then you'll have another whole half of the record that will feel brand new to you after! But, I'm a freak I guess.

FROM THE BLEACHERS CONTAINS A VARIANCE OF INFLUENCES THAT SHOOT A FEW SONGS INTO UNCHARTED WATERS FOR THE BOILS, SUCH AS THE "SKINHEAD REGGAE BEACH STOMP" AND THE COUNTRY DRIVER "SUMMER'S BRIGHTEST DAY." THE RECORD DOESN'T MERELY HANG OUT IN ONE END OF THE PUNK SPECTRUM. WHAT PROMPTED THE BROADENING OF THE BAND'S MUSICAL SCOPE?

MIKE: It was a combination of factors. We all listen to and enjoy a wide range of music as a band, especially reggae and old school country like Johnny Cash or Hank Williams. We thought, if we enjoy listening to it, why don't we play it? We also heard some bands we really like who have done a great job mixing reggae and punk without being generic. So we gave it a shot, just to see what came out. Some of it was good, and those songs made it to the record, there were others we scrapped.

GREG: We heard bands like PRESSURE POINT do things that were new and exciting but stayed true to the original missions of the band, which is what we feel we have done as well. We thought of what made bands like THE CLASH so special at the time, that they were able to combine such a broad scope of influences and remain so focused as a band. From start to finish **From the Bleachers** is a punk record, but throughout you'll notice that we are just as influenced by COMBAT 84 as we are BAD BRAINS, SLAYER as we are

"when a majority of voices in the nation actually think george bush is the lesser of the two evils, that's when i just wanna crawl back into my football game and hide."

OXYMORON, Desmond Dekker as we are HARD SKIN.

WAY TO NAME-DROP HARD SKIN! DID THE BOILS EVER GET GROUPED IN AND (FOR LACK OF A BETTER TERM) GET TYPECAST AS "JUST ANOTHER" STREET PUNK BAND?
GREG: A few years ago I thought I knew what a street punk band was. It was to me, a band that played punk rock with a heavy influence of early 80's Oi! but wasn't afraid to turn up the speed either. Now I don't know what the hell it is, because a lot of the bands that are calling themselves street punk seem to have an entirely different agenda in mind. People seem to be mixed up as to what we are, I don't really care: we're all punk rock kids. We're a punk rock band. We've listened to it and have been inspired by punk rock that's played by punk rockers, played by skinheads, played by San Francisco pub rockers, tattooed drunks rioting at the pier, English mates who moved to Atlanta, thugs in Sacramento, long haired weirdos in the Carolinas, etc etc. If that makes us a punk rock band, that's who we are. If that makes us a street punk band, then that's what we are. I don't pretend to know what should be categorized as what.

ARE YOU GUYS INVOLVED POLITICALLY?
GREG: I can't speak for anyone but myself, I pay attention to the news and I vote, for what its worth. When a majority of voices in the nation actually think George Bush is the lesser of the two evils, that's when I just wanna crawl back into my football game and hide.

THIS IS PUNK ROCK; YOU AREN'T SUPPOSED TO GET RICH OFF OF IT.. WOULD YOU DO THIS IN LIEU OF FULL-TIME WORK IF GIVEN THE CHANCE?
GREG: Of course I would...who wouldn't jump at the chance to do something they loved and actually get paid for it? I think I'd have a heart attack at the first paycheck though. I've been paying to do this for years...if I actually got paid to do it, I'd go into sensory overload.

THAT MIGHT MEAN SELLING OUT... YOUR BOTTOM LINE IS YOUR BOTTOM LINE.... HOW MUCH IS TOO MUCH?
GREG: Too much is when you abandon the mission for the dollars. When you do that, you're working a job, and you're not the artist you once may have been.

YOU GUYS HAVE A LOT OF HOMETOWN PRIDE. IS THAT IMPORTANT?
MIKE: Hometown pride is not necessarily important. We happen to like ours. People who don't like where they live or say that there's nothing to do are probably boring people and would be miserable anywhere they live.

NOT EVERYONE CAN BE FROM LA, NYC, BOSTON OR PHILADELPHIA... WHAT IF YOU ARE FROM SOMEWHERE THAT IS TOTALLY FUCKED UP? I MEAN, THERE ISN'T EXACTLY A SANDWICH CALLED "THE CLEVELAND." SHIT, IF THERE WERE, NOBODY WOULD EAT IT BUT HOBOS.
MIKE: Yeah, but there is a Steamer called Cleveland.
GREG: When we have a song like "Philly Shreds", it is a big rah-rah kind of anthem for the hometown kids, but equally as important, it's just a song emphasizing community no matter where your from. So I think even a kid in Cleveland could get behind the message in a song like that. Just replace "Philadelphia" with "Cle-e-ev-land."

SPEAKING OF THE PHILLY, PROPER PHILLY SANDWICHES ARE MADE WITH THE CHEEZ WHIZ. HOW DID THAT WHOLE THING WITH THE WHIZ START?
MIKE: The Cheez Whiz started when some cheese got drunk at Dirty Franks and wound up sleeping with a jar of mayonnaise.
GREG: Don't ever get the Cheez Whiz! Say you want an American Without. If you like fried onions, go for an American With. And remember, Cheese steaks are a Philadelphia thing, not a Pennsylvania thing. Don't order a cheese steak in Pittsburgh.

ANYWAYS, WITH "THE PROMISE" AND "ALL I EVER NEED", THE BOILS HAVE DONE THE UNPREDICTABLE: ACTUALLY COMING OUT WITH LOVE SONGS ON ONE OF THEIR RECORDS...HOW DO YOU THINK THIS FITS INTO THE MISSION OF THE BAND?
GREG: I think it fits very well. I think you're selling yourself and your listener short if all you can do is write songs about hate and rage, or songs about politics and angst. I saw bands like the Anti-Heros and The Dropkick Murphys and The Whiskey rebels step out of the box and rise to the top of their genre quality-wise because they spoke from their hearts. And I knew there was a lot more to me than was ever uttered on any of our records prior to this one. Finally, love and hate, sports and whiskey, Vikings and pirates, this shit is who I am.

WHAT AREAS IS THE BAND IS FOCUSED ON HITTING ON ANY UPCOMING TOURS YOU MAY BE DOING?
GREG: We're traveling up and down the coast here, flying out for Wasted [Fest] on the west coast, and then after the holidays we'll be touring through Texas back to the west coast, and through the mid-western states.

THANKS A LOT FOR DOING THIS.... ANYTHING ELSE YOU GUYS WANT TO MENTION?
Greg: Get in touch with us so we can come play your town!
Combat80BoiL@aol.com Cheers!

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RENO DIVORCE

By Lisa Root

Punk rock n' rollers RENO DIVORCE trace their roots back to 1996, when Brent Loveday (Vocals/Guitar) originally formed the band in Orlando, Florida. Based in Denver, Colorado since 2001, it has been a long road of many break-ups, band member shake ups, tour mishaps, tens of thousands of miles logged on the road, and several European releases that have lead to their first deal with a US label, Street Anthem Records, in 2005. Rounded out by longtime members Andrew Erich (Drums) and Tim Jadowski (Bass/Backing Vocals), RENO DIVORCE latest 2 on 1 CD, "Naysayers And Yesmen/Laugh Now Cry Later" is now in stores everywhere and marks the first US release of both their 2001 full-length debut ("Naysayers...") and their 2004 EP ("Laugh Now..."). We caught up with Brent recently while he was on vacation in Florida, following a successful 6 week US tour this past summer, and here's what went down...

IT'S ABOUT TIME YOU GUYS HAVE A US RELEASE. TELL US A BIT ABOUT THE NEW ALBUM. I NOTICE IT HAS SOME MEGA HITS ON IT. HA HA.

I hope so, I'm tired of working a day job. We're really excited about the release and supporting it. Making records is fun, but the true joy in music for us is playing live. We're a "live band", always have been, which I prefer. I hate it when a band has killer records but blow it when you go to see them.

YOU GUYS HAVE BEEN AROUND IN SOME WAY, SHAPE, OR FORM FOR ALMOST 10 YEARS NOW. CAN YOU NAME SOME CAREER HIGHLIGHTS/LOWLIGHTS?

They say behind every "over night success" is 10 years of hard work, right? Not that we are one, but we've carved out a reputation for ourselves with touring and live performance. I guess the hardest part is not being jaded by the things around you and to keep your ambitions in check. When Tony (Owens, ex-guitarist) and I started the band, it wasn't an artistic venture, it was an excuse to play punk rock and have a good time. When it outgrew Orlando and the other members weren't willing to take it to the next level and tour, my wife and I moved to California. I thought my door would get beaten down with people who were into the same styles as I was (early Orange County and LA punk rock), but by then everyone wanted to be the next Zeke or Nashville Pussy. So in a way, that was a very low point, but it was a blessing, because that's when I wrote a lot of the "Naysayers..." record. I met back up with Tony in Denver a couple of years later and we reformed. With Andrew on drums and Seth (Evans) on bass, I felt very comfortable. It was also very motivating to make a name for yourself in a new scene. None of us were from Denver, so every time we played out we had to win the room over.

MOST BANDS WITHOUT MAJOR LABEL SUPPORT WILL ONLY TOUR FOR A WEEK OR TWO AT A TIME. BUT YOU GUYS JUST CAME OFF OF 6 WEEKS IN THE US. TELL US ABOUT HOW THE TOUR WENT AND SOME OF THE PLACES YOU PLAYED.

For a tour we booked ourselves, it was very successful. The shows were killer and we did well on merch, which keeps the gas tank and our stomachs full. The van held up nicely, which is always a concern. Our friends always joke with us and say "you guys have the roughest luck on the road", but coming back in one piece and with a little money in our pockets constitutes a successful tour in my opinion.

YOU HAVE TOURED BOTH EUROPE AND THE US. WHAT ARE THE DIFFERENCES? WHICH DO YOU PREFER?

We love them both, but of course US

touring is more familiar terrain. Bands are treated better in Europe, I think, and the kids are very appreciative when you come over. In America, sometimes it feels like you're just paying dues, but then you'll have a show that completely goes off, and you'll forget that you took a bath in a McDonald's restroom just a few hours earlier.

YOU GUYS ARE NOTORIOUS FOR HAVING SOME CRAZY MISHAPS ON TOUR. TELL US A GOOD/BAD ONE. AND WHAT'S THIS I'VE HEARD ABOUT A "RENO CURSE?"
Well, I had kidney stones in England, which is pretty hardcore on the pain scale. All the hospitals and doctors treated me like a junkie just looking to cop drugs, so as far as pain management goes, I was on my own. I think I did 5 shows like that, and after every gig, people would come up and ask if I really had them because we were playing so hard. As far as a good one goes, we drove nine hours to a mountain in New Mexico to play with LA Guns as a favor to a friend. We get there and it's a ghost town, but by the time we hit the stage, it was like playing the fucking Warped tour. The show was sold out and the crowd was outta control.

WHO ARE SOME OF YOUR FAVORITE BANDS TO PLAY WITH?
THE MANSFIELDS, VALDEZ (from England), TSOL, THE SMUT PEDDLERS, THE PAVERS, SWEET POISON, BOLDTYPE, & KING RAT.

WHO WOULD YOU LIKE TO PLAY WITH?
The REAL MCKENZIES, for sure. They're probably the band I've been listening to the most lately. Also, The BACKYARD BABIES, ADOLESCENTS, SOCIAL DISTORTION, and AGENT ORANGE.

YOU'RE ALL A BIT OLDER THAN THE TYPICAL PUNK BAND. WHAT KIND OF PEOPLE TYPICALLY GET INTO YOUR MUSIC?
What's a typical punk band? GOOD CHARLOTTE? Punk is an attitude, not an age. I think punk rockers get into our music, but it's also got a very blue-collar appeal, which comes naturally from our backgrounds. I was raised on country music and oldies, which are American phenomenon. So those themes and influences subtly creep into our music, which makes it easy to identify with.

YOUR NEW RELEASE, "NAYSAYERS AND YESMEN/LAUGH NOW CRY LATER" IS A COMBO OF YOUR DEBUT ALBUM AND YOUR LATEST EP. DO YOU THINK YOUR SOUND HAS CHANGED OVER THE YEARS?
I think it might be a bit edgier, but it's pretty much the same, which is a good thing. I ain't trying to make a better mouse trap, you know? But at the same time, we play what sounds good to us.

WHILE YOU GUYS HAVE HAD THE SAME LINE-UP FOR ABOUT TWO YEARS NOW, RENO DIVORCE SEEM TO HAVE HAD A LOT OF DIFFERENT MEMBERS COME AND GO IN THE PAST. CAN YOU TALK A LITTLE BIT ABOUT ALL THESE LINE-UP CHANGES AND HOW YOU THINK THEY AFFECTED THE BAND?
We never really toured with the Florida lineup. We did some recording, but we were all pretty young and unfocused. The Colorado lineup has been the RENO DIVORCE that most people identify with. Member changes are always a downer at first, because naturally you wanna write new songs, but instead you have to show this guy songs you wrote 6 years ago because those are the ones people wanna hear. Then there's always the different personalities and playing styles that you have to adjust to. When 4 guys start out, it's a real "us against the world" mentality, and when you bring a new person into the equation, you have to wonder "is this guy really gonna want to be out on the road touring instead of paying his mortgage?" The lineup now, with Tim on bass and Andrew still on drums, is as strong as it gets, so I think I can finally breathe a sigh of relief.

LYRICALLY YOU DON'T SOUND LIKE A TYPICAL PUNK BAND. IT SEEMS LIKE A LOT OF THE SONGS ARE ABOUT DAY TO DAY LIVING AND LEARNING SO TO SPEAK, RATHER THAN POLITICS OR PARTYING. WHAT ARE YOU GOING FOR WITH YOUR LYRICS?
I write about what's happening in my life, so I think that's why our songs never sound contrived. We do have some political tunes, just not a lot of them.
I really have to be moved by an issue to write about it. I think a lot of bands write political songs just to write them, because they think they have to have them to be a punk band.

WHAT DO YOU GUYS LISTEN TO ON THE ROAD?
Each others' bitching and moaning, and Super Sounds of the 70's when we're lucky enough to pick it up on the radio. Art Bell and George Norrey are honorary members of the band, as well.

WHAT ARE SOME OF YOUR FAVORITE PLACES TO PLAY?
Where there's people, of course. A place with a P.A. is also a nice treat.

ANY PLACES YOU HAVEN'T HAD A CHANCE TO PLAY THAT YOU WOULD WANT TO?
Spain, Italy, South America, Japan....the list goes on. Basically our motto is "no gig too big, no hall too small."

NEVER MIND SCENE WISE OR SHOW WISE, WHAT'S YOUR FAVORITE CITY? AND YOU CAN'T SAY DENVER.
We have a great time in Orange County and L.A. Also, Wisconsin (Timmy's hometown) and Florida, my stomping ground.

LEAST FAVORITE PLACE?
Motel 8's and Emergency rooms, although they can both be pretty happening if you catch 'em at the right time.

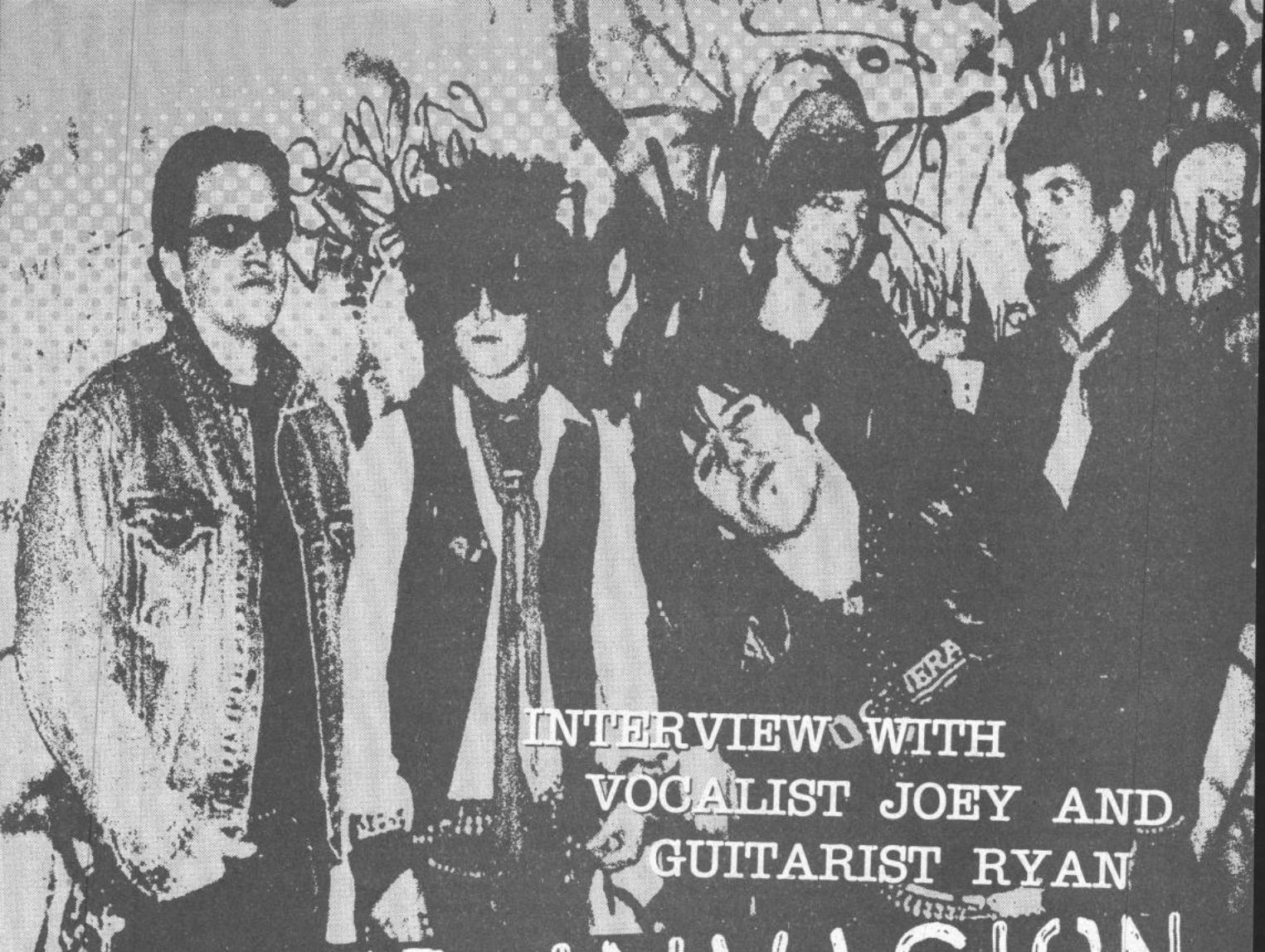
SO, YOU'VE FINALLY GOT AN ALBUM OUT HERE IN THE STATES. YOU DID A 6 WEEK US TOUR . . . WHAT'S NEXT FOR RENO DIVORCE?
World domination, one couch at a time. But really, lots of touring, supporting the record, writing new songs, all at the insane pace of one day at a time.

LAST WORDS?
Bring it, don't sing it. ✪

Death Or Glory Fest

Scaremento 2005

Photos By Jimmy Calanchini



INTERVIEW WITH VOCALIST JOEY AND GUITARIST RYAN

RED INVASION

By Matt Cote

Here we go again...another band from Boston making their mark in the punk rock world, winning over fans one at a time with their infectious brand of music. But before you start thinking about the sound and style that has come to typify the Boston punk rock scene, think again - RED INVASION aren't taking their cues from the street punk heroes of the 1990s and today - they're taking it back a decade or two, playing a 70's style punk more reminiscent of THE DEAD BOYS, THE STOOGES, and even more so, THE NEW YORK DOLLS. So think less mohawks, more glam, and make way for RED INVASION!

SO HOW LONG HAS RED INVASION BEEN PLAYING TOGETHER?

JOEY - The name is older than the band. Does that make any sense? Haha! Basically, I started this band in high school, and a bazillion members, line - ups, style changes later, here we are. Actually I feel like RED INVASION really "started" in 2003. It was the first time there was a line - up ALL on the same page musically. And it's been our sound ever since.

RYAN - I've been in the band since fall 2003, and since then we've really developed into the current sound and wrote most of the songs we play now.

HOW DID THE BAND COME TOGETHER?

JOEY - Our old guitar player quit, giving me complete control over what the band was going to do. So I contacted Ryan, brought him in, Rich became our co - lead guitar player, and we got a new bassist, Joe. We mutually parted ways with Joe earlier in the summer and now

Iain is our current bass player.

RYAN - Well, I came on board when the original guitarist quit. When that happened, Rich moved from bass to guitar and we've had two guitars since, and we split the solos. And now with the addition of Iain, our new bass player, we've gotten tighter, and our styles all really mesh together.

YOU GUYS RECENTLY SIGNED ON WITH PELADO RECORDS, A LABEL THAT HAS A PRETTY SOLID REPUTATION WITHIN THE SCENE. HOW DID YOU HOOK UP WITH THOSE GUYS, AND HOW HAS THE RELATIONSHIP BEEN THUS FAR?

RYAN - Well, Pelado actually got in touch with us thanks to a little help from the DIMESTORE HALOES and THE SLEAZIES. We were totally stoked because Pelado has put out music by some of our favorite bands, like THE RIFFS, THE EXPLODING HEARTS, and THE BEATINGS. We sent a demo to Pat, and he offered to put out a full length. I like working with Pelado because it's very one on one - we talk to Pat and there are no middlemen. It's obviously not the biggest label, but it's a damn good one.

JOEY - Exactly, when Pelado wanted to put our full length, we freaked. That was our goal label to be on and we almost didn't expect it. Our friends THE SLEAZIES, THE DIMESTORE HALOES and THE KICKZ are all on that label, so it was really cool. Plus we were fans of so many of the bands Pelado has put out. There's not that many straight punk rock labels that we could musically fit on, but at Pelado, they specialize in the 70's era punk/rock n roll sound. It was perfect for us. Pat is a really cool guy, very down to earth, and very interested in helping us out the best he can.

YOU GUYS ARE JUST RELEASING YOUR DEBUT CD ON THE LABEL. WHAT'S THE TITLE OF THE ALBUM, AND HOW HAPPY ARE YOU WITH THE OUTCOME OF THE RECORDING?

RYAN - It's called "I'm Not Too Young to Die". I like it, but next time I'd like to spend more time in the studio. We only had three days to record eleven songs, two of which were brand new. And I find that I've developed the songs a lot more since we recorded. But in general, it's totally a solid album, and I'm proud of it. Everyone should buy it.

JOEY - We are definitely satisfied and proud of the album. It was very punk rock in terms of recording and stuff. We rushed our balls off because we were broke and we didn't want to hit up our label for too much cash. Our friend Jay, who recorded us and did basically everything, was really going the extra mile to make us feel satisfied. Because of all that we invested a lot of mental, emotional, and physical energy and anguish into getting this album recorded. I think that you can hear the urgency and desperation throughout the album not only in my lyrics, but in manner of how we laid those songs down. I think it makes for a more honest and authentic debut punk album.

I'M SURE YOU'VE HEARD SOME EARLY REVIEWS BACK ON THE RELEASE - WHAT WOULD YOU SAY ARE SOME OF THE BEST THINGS, AND WORST THINGS, YOU'VE HEARD OR READ ABOUT IT?

RYAN - Honestly, I've think I've only seen two reviews of it so far. And they were both very favorable - lots of comparisons to bands I love, like THE STOOGES and THE REAL KIDS. And that is fucking flattering. But I don't know how true it is.

JOEY - The reviews we've read so far have definitely been positive; we've also been compared to THE BLACK HALOS, THE DOLLS, and so forth, real good company. Our song writing, energy, and influences have always been touched upon in a positive way. At shows and via the Internet, it seems like kids are really enjoying the album. But we're well aware that eventually someone's going to rip us apart in a review, cause not everyone's going to like our rinky - dink band, haha.

SO YOU GUYS ARE BASED OUT OF BOSTON, BUT DON'T EXACTLY FIT THE MOLD OF THE TYPICAL BOSTON PUNK BAND. HOW WOULD YOU DESCRIBE YOUR SOUND, AND WHERE DO YOU FEEL YOU GUYS FIT IN WITHIN THE LOCAL SCENE?

RYAN - I'd say we've carved out our own little niche in Boston. I'd describe our sound as loose, snotty, catchy punk rock & roll.

JOEY - I can honestly say nothing like us has come out of Boston for a while. In terms of sound, style, image, and influences, no other band is doing what we're doing and being so vigilant about it. Boston is mostly a hardcore/hardcore punk scene but we have definitely helped change that a bit. I think a lot of people forget/never knew Boston's first wave of punk and how we're more in tune with that, than the emerging hardcore scene in the early 80's. But we do our thing and play alongside hardcore punk bands and everyone still has a ball, ya know? For example, we played with THE CASUALTIES last week and THE PLASTIC LETTERS, a Hollywood power - pop band last night. So we are definitely a band that can play with different style bands. I think it has a lot to do with the different influences in our own music as well as our intense live show. A lot of kids in Boston are starting to dress like us, get into the bands we're influenced by, and of course come to our shows and have a blast. One thing we take major pride in is being in the bar scene as well as the all ages scene. Some bands choose one over another depending on whether they just want to have fun and drink, or say, make a living off the band. But we love playing good bars shows for a smaller crowd as much as a playing bigger all ages shows. We love that we have fans that are 14 and fans that are 50 and were THERE for the first wave of punk. I think that says something about us in regards to our authenticity.

TO ME, YOU GUYS BRING TO MIND THE 70'S GLAM - PUNK SOUND, SOMEWHAT REMINISCENT OF BANDS LIKE THE NEW YORK DOLLS WITH A BIT OF THE DEAD BOYS THROWN IN. WOULD YOU LIST THOSE BANDS AS INFLUENCES, AND WHAT OTHER BANDS HAVE INFLUENCED YOUR SOUND.

RYAN - THE DOLLS are probably my all - time favorite band, and the DEAD BOYS are certainly one of them. I learned how to play guitar by listening to "Personality Crisis" on repeat, so I take an awful lot from Johnny Thunders. As band, we have a pretty long list on influences. I'd mention BOWIE, T REX, 60's garage bands, and THE STONES.
JOEY - For me as a singer and front man, I look to IGGY, STIV BATORS, JESSE MALIN - the D Generation years - and DAVID JOHANSEN. So you're basically right on the money in terms of our sound. I know Steve is a big fan of THE STONES, THE DAMNED, THE JAM and shit. And Rich looks to CHEETAH CHROME big time, but is also a huge BOWIE fan. He has a tighter style of guitar playing, while Ryan plays with a more loose feel. It really adds to the sound. Iain's definitely influenced by HANOI ROCKS quite a bit, early GNR, THE DOLLS, MOTORHEAD, THE RAMONES, THE FACES, and so forth. But as for an overview, it's the punk of THE DEAD BOYS, THE RAMONES, THE SEX PISTOLS, THE STOOGES, and THE DAMNED, the glam of THE DOLLS, HANOI ROCKS, BOWIE, and the pop sensibilities of THE REAL KIDS, THE REPLACEMENTS, and 60's/garage rock.

HAVE YOU FOUND ANY LIKE - MINDED BANDS OUT THERE THAT YOU THINK ARE PLAYING A SIMILAR STYLE TO YOUR OWN? ONE BAND THAT COMES TO MIND FOR ME IS THE RIVERBOAT GAMBLERS.
RYAN - Great band. Other bands taking a similar approach that we've been playing with a lot are THE SLEAZIES and THE MIDNIGHT CREEPS from Providence. BEAT BEAT BEAT AND THE HEART ATTACKS from Atlanta are pretty great, too. There are a lot of great bands in the whole "neo - '77" style, but we don't try to adhere to that formula strictly.
JOEY - Yea, The RBG are a great band, they do the TURBONEGRO/DICTATORS thing so well. Ian's a good buddy of mine, we're hoping to play with those guys when they play New England. Other bands we can relate with musically besides the ones Ryan mentioned are THE STAR SPANGLES, whom we're trying to book a little New England tour with, THE BAMBOO KIDS from NYC, THE BRIEFS, THE STITCHES, THE KICKS, and THE BLACK HALOES are all great bands who we can totally relate to. This whole neo - '77 thing is starting to grow, but like Ryan said, we don't feel like that's all we really are.

HOW HAS THE SUPPORT FROM THE KIDS BEEN WITHIN BOSTON AND THE SURROUNDING AREAS?
RYAN - It's okay. Our fans are really loyal. When we play in Providence, we actually get a better draw than when we play in the city. Possibly because shows are usually all ages down there, but not up here.
JOEY - Yeah, Boston is hurting for all ages shows. And unless you have like $700 to book a hall, your options are limited. In the rare cases where we can play an all ages Boston show, we make sure to appreciate it that much more. We're hoping that's going to change for us. We're making enough noise for bigger doors to open we think. Well, we hope, haha. But our fans are completely amazing and we make sure to make them feel appreciated. Sometimes it breaks my heart I have to charge these kids for our albums and merch. But that's just reality. Fuck reality, haha.

I KNOW YOU GUYS ARE GETTING SOME AIRPLAY ON A LOCAL RADIO STATION - HOW DID THAT ALL COME ABOUT?
JOEY - A buddy of ours, Vietnam Le, is an intern at WFNX. He's booked us a few times and he's a big fan and a really cool guy. He recommended us to Chris Rucker at New England Product on WFNX and the rest was history. We're so thankful to those guys for their help and support. They were playing the title track off the album before it was even finished being pressed, haha. So now that it's finally out, they're going to have us come to the studio for an on - air interview and spin some tunes off the album this Sunday actually. We're really appreciative of this chance. I was driving in a car one Sunday night and heard us being played - that's a pretty good feeling.

SO HOW ACTIVE IS RED INVASION IN TERMS OF TOURING - ARE YOU ABLE TO GET OUT ON THE ROAD OR DO YOU ALL HAVE OTHER RESPONSIBILITIES KEEPING YOU HOME?
RYAN - We play almost every weekend lately, but we haven't gotten farther than NYC yet. Right now we're actually saving for a van. We'll definitely start touring when we can afford one. I think I speak for all of us when I say the band comes first. Hopefully next summer we can get out there.
JOEY - I went to college, and I am in debt to my eyes in student loans, and can barely pay my bills every month. But I still stand by NOT get myself a career with all the benefits. I do temp work and try to keep myself available for a big show or a tour someday. But it's tough because we all live on our own and can barely afford to keep ourselves afloat. The money from the albums we are selling are going to a van and merch. We make zero profit off this band. But what's so fucking depressing is that we have fans across the country and know so many great bands we'd like to finally meet and play with, but we don't have the transportation or the money to get this shit on the road yet. I do the booking for the band on top of everything else, so it gets real tough for me. We're kind of hoping some magical Andy Warhol guy with a lot of money and a strong love for rock n roll comes our way. And then he manages us, buys us a van, equipment, food, booze, and helps with the booking and shit haha. We're probably never going to be rock stars, but that doesn't mean we can't have some fucking fun, and that's just fine for us.

WHAT DO YOU GUYS HAVE COMING UP IN THE FOLLOWING FEW MONTHS - ANY PLANS FOR FUTURE RELEASES, TOURS, ETC?
RYAN - We're heading down to Philly pretty soon to play with KAMIKAZE ZERO in mid - September and over to CT in a week to play with THE SLEAZIES and MDC. We're just gonna keep gigging regularly for the next few months. I'd definitely like to get into the studio by spring, maybe even by the end of the year, to record an EP with some new material and the new lineup as soon as we can find a good label to put it out. Other than that, the album is out now, but will be available at stores on October 14.
JOEY - We're just going to play, play, play, drink, play, promote the album, and see what happens. We definitely want to get a new release out there within a year, but we need to focus on getting organized. We have to do all the "responsible" band things and see where this album takes us. So pick up the album, support us and the hard - working Pelado Records. And who knows - maybe you'll wake up to discover RED INVASION sleeping on your floor, next to a heap of beer bottles, pizza boxes, and stolen eyeliner.

SO OBVIOUSLY AS SOON AS EVERYONE READS THIS, THEY'RE GONNA WANT TO JUMP ON THE RED INVASION BANDWAGON. WHERE SHOULD EVERYONE GO TO GET THE UP - TO - DATE INFORMATION THAT THEY'RE GONNA NEED - AND I'M SURE THEY'RE ALL GONNA WANNA BE YOUR MYSPACE FRIEND, TOO...
RYAN - WWW.MYSPACE.COM/REDINVASION. Bookmark it, set it to your home page, and oggle the pictures three times a day. It's our only website right now, but we update it very frequently with all our new gigs, news, and how to get the CD, merch, and shit like that.
JOEY - Yea, what Ryan said. The album will be hitting big chain stores and indie stores in October, but if you need your fix now, come to a show or email Peladorecords@comcast.net to order one online. It should be on the punkrockmailorder.com, interpunk.com, and that inter - jazz very soon. Oh and we're also working on re - vamping redinvasion.com which has been rotting on the internet untouched and looking like shit for like two years. Thank you and such. ✪

STREET DOGS

INTERVIEW WITH JOHNNY RIOUX

By Chad Bowar / Photo By Angela Kinzie

The STREET DOGS from Boston, Massachusetts were formed by lead singer Mike McColgan, who used to be with DROPKICK MURPHYS, but left the group in 1998 to pursue a career as a firefighter. He formed STREET DOGS in 2002 and they released their first album Savin Hill in 2003. After quitting the department for good, there were a few lineup changes for their latest release, Back To The World. In addition to McColgan, the band members are guitarist Marcus Hollar, former MIGHTY MIGHTY BOSSTONES drummer Joe Sirois, and bass player Johnny Rioux. Rioux was a former member of the BRUISERS and ROGER MIRET AND THE DISASTERS. I spoke to the band right after they wrapped up their stint on the Warped Tour.

HAD YOU BEEN ON WARPED BEFORE?

I've worked the Warped Tour many times before as crew. Joe, our drummer, played it a bunch of times. It was Mike's first time.

WAS IT HARD TO ADJUST TO PLAYING AT DIFFERENT TIMES EACH DAY?

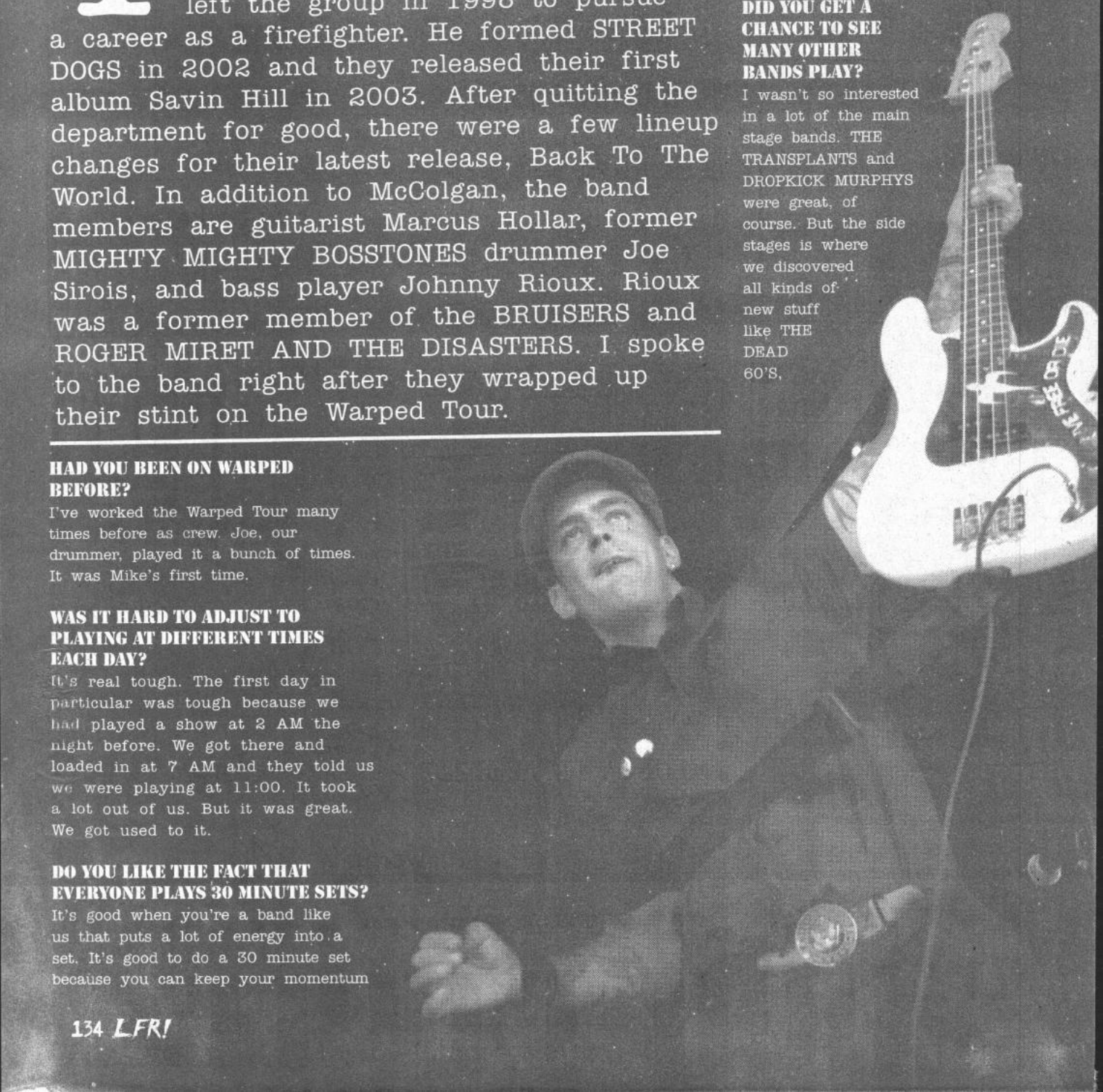
It's real tough. The first day in particular was tough because we had played a show at 2 AM the night before. We got there and loaded in at 7 AM and they told us we were playing at 11:00. It took a lot out of us. But it was great. We got used to it.

DO YOU LIKE THE FACT THAT EVERYONE PLAYS 30 MINUTE SETS?

It's good when you're a band like us that puts a lot of energy into a set. It's good to do a 30 minute set because you can keep your momentum very easily. Generally there will a point in the set where we lay back a little bit and then get back at it toward the end of the set when we're playing longer sets. 30 minutes was perfect.

DID YOU GET A CHANCE TO SEE MANY OTHER BANDS PLAY?

I wasn't so interested in a lot of the main stage bands. THE TRANSPLANTS and DROPKICK MURPHYS were great, of course. But the side stages is where we discovered all kinds of new stuff like THE DEAD 60'S,



"There's a different vibe in Boston that you don't really see in any other city. Everything from the way people speak to each other to the way they view families, the way they have respect for their neighborhoods. Even when you're in a punk band and saying "fuck everything," you still have respect for the neighborhood you live in, your friends and your family..."

BEDOUIN SOUNDCLASH, THE BRIEFS, RIVERBOAT GAMBLERS, there were quite a few.

BACK TO THE WORLD HAS BEEN OUT FOR A WHILE NOW. HOW HAS THE RESPONSE BEEN?

It's been great. I know sales have beat our expectations. The thing I love hearing the most is that our songs and lyrics are refreshing because they're for the everyday person. They say everything else I'm hearing in the vein of punk rock I can't relate to. That's been our proudest moment, when people approach us.

YOU'VE HAD SOME SUCCESS IN EUROPE AS WELL.

We've done a few tours over there. It's funny because both of our records haven't been widely available over there. They've been imports. It's been a difficult situation because the US labels aren't really into licensing it to a proper label over there. We've done some big festivals and opened up for some great bands. We probably wouldn't be in the spot we're at if it weren't for our friends in Flogging Molly who took us under their wing when we started.

HAVE YOU NOTICED MUCH OF A DIFFERENCE IN THE FANS IN EUROPE COMPARED TO THE US?

A little bit. I think it was a harder sell in Europe because the people really size you up. When a band goes over there for the first time they really study you. Then the next time you come over it's 100 percent support. It's more a segregated scene over there as far as different factions of punk rock go. It's really broken down over there.

WHAT ARE YOUR UPCOMING TOUR PLANS?

Our original plan was to do the Boston Breakout Tour, but recently we had some friends from Beijing, China that are going to be playing shows in the fall. They needed a tour to get onto before they went back to China. We invited them to go on tour with us, so that will be our fall tour. We're going to put Boston Breakout on hold until spring.

HOW DID YOU GET TO KNOW A BAND FROM CHINA?

Ken Casey from DROPKICK produced their record. Some friends of mine from Boston managed them in the US. They're a band called BRAIN FAILURE. They were great. They played one of the smaller side stages on Warped and I went and saw them. I really liked it. Any way we can help out. If you're a kid from Beijing, China and you're getting to play a festival like that in the US coming out of a communist country that's great. You could tell how happy they were. We're willing to help them out and keep them over here as long as we can.

IT SEEMS LIKE THE BOSTON MUSIC SCENE IS MUCH MORE TIGHT-KNIT THAN SOME OF THE OTHER CITIES' SCENES.

We've been on tour after tour for the past couple of years, so I guess it's easier for us to see now. There's a different vibe in Boston that you don't really see in any other city. Everything from the way people speak to each other to the way they view families, the way they have respect for their neighborhoods. Even when you're in a punk band and saying "fuck everything," you still have respect for the neighborhood you live in, your friends and your family. I don't know if it's the Irish-Catholic upbringing or whatever, it's just a different vibe.

THE STREET DOGS HAVE YOUR OWN LABEL IMPRINT, BRASS TACKS. HAVE YOU SIGNED ANY BANDS YET?

The one band that was so close we could taste it that we really wanted on the label and the parent label really wanted as well was the RIVERBOAT GAMBLERS. For whatever reason the lawyers couldn't agree on terms. That was really the band we were working hard to get on, but it didn't come to pass at this point. What we're looking to do right now is a compilation for Etnies Clothing Line, which is Matt Hensley from FLOGGING MOLLY. It's a company he started when he was getting out of pro skateboarding. It's a skateboarding company, but it has a line aimed at fans of punk rock music as well. A couple of us have grown up skateboarding. It was an idea we came up with a couple months ago, to get the bigger bands and get some of the up and coming bands. We're going to call it Sounds From The Asphalt. It will help Matt's clothing company out and help unsigned bands. The bigger bands will help sell the compilation to get the unsigned bands exposed. We've been on tour constantly since the record came out so we haven't had a lot of downtime to work on it.

WHAT'S THE LONG TERM GOAL FOR THE BAND?

We're just going to keep pushing it. We keep doing what we do and as long as people keep checking it out and if we can at least pay the rent we're going to keep doing it. For Mike and myself, we never thought we'd get a second chance on playing music. We have a great chemistry as a band and love and respect each other as friends first and as songwriting partners and band mates second. It's a great thing. ✪

DEATH OR GLORY FEST

SACRAMENTO 2005

PHOTOS BY JIMMY CALANCHINI

THE MANSFIELDS

"COLORADO SPRINGS, COLORADO is probably best known for being hometown to horror movie hostess ELVIRA. But it was also here that in 1995, bored to fuck with the seemingly endless supply of average, boring and generally UN-Inspired Rock Bands, THE MANSFIELDS formed. In the spirit of 1,2,3,4 on the Floor, Balls Out Rock N Roll Mayhem, THE MANSFIELDS didn't care if they sold one record, One Thousand, or One Million, they were going to create their own world and keep the boring and the lame out of it! 500+ shows and a decade after their formation, THE MANSFIELDS are proud to have stuck to their guns, weathered numerous bullshit trends, paid a fuck load of dues, and lived to tell the tale. Inspired by ELVIS, RAMONES, STRAY CATS, HANOI ROCKS, THE CRAMPS, DEAD BOYS, NEW YORK DOLLS, GENERATION X, MOTLEY CRUE, JOHNNY CASH, SEX PISTOLS, THE RUNAWAYS, SOCIAL DISTORTION, The Mansfields encompass the Blood, Sweat, Tears & Beers ethics of Rock-N-Roll and Walk the Fucking Walk...THEY BLEED IT!" - From the Mansfields official web page

By Sylvia Jones

I was hoping to get an interview with THE MANSFIELDS as their current US Tour was bringing them to the Big Apple in August. As luck would have it, I was able to sit down with Dave Mansfield Bass/Singer of the group, and have a few words. Here we go....

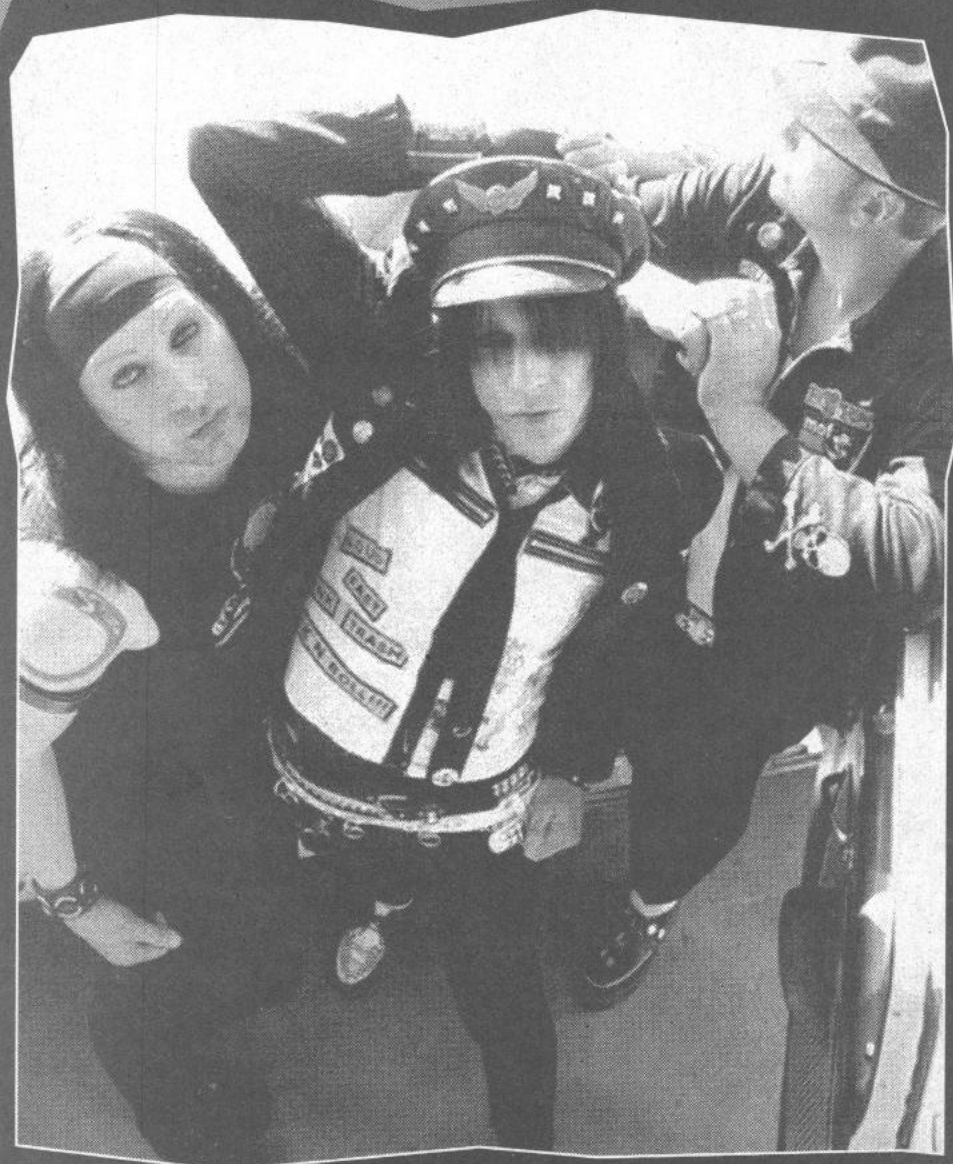
Who are THE MANSFIELDS?
Dave: Doug Mansfield singer and guitar, Tommy Mansfield plays the drums, and I'm Dave/ Singer and Bass. We all took the last name Mansfield cause we love Jayne and it seemed like the going thing to do.... We didn't wanna get left out.

How is the tour going and where are you hitting?
Dave: We are doing 30 dates across the South, East Coast and Mid-West. So far things have been great! New Orleans was sensational...Played with STEPHIE AND THE WHITE SOX who roared in great Rock N Roll fashion! Florida and South Carolina/ amazing!

How's NYC treating you guys?
Dave: Oh fucking brilliant! We were at CBGB for Little Stevens Underground Garage press conference. It was cool cause we got to meet some legends... Legs McNeil, Bob Gruen and Deborah Harry was playing as well. I did an interview for the local NYC news about the closing of CB's...It's been great here and the city has an amazing rhythm. The pizza's good too.

What's getting played in the van on this tour?
So far mostly DVD's...but as for music: EXPLODING HEARTS, THE SOUNDS, ELVIS, DEAN MARTIN, HANOI ROCKS, THE DEAD BOYS...all different stuff. Movies are really the thing for us cause we are playing music every night and listening to it all the time in the clubs...you need a break.

Alright, lets get down to it...After 10 years, why aren't THE MANSFIELDS more of a recognized name? You are an amazing band, are you purposely trying to remain a well kept secret?
Dave: Fuck no, we're not trying to be unknown! Are you nuts? We don't give a fuck about protecting our privacy... nobody picks up a guitar and starts a Rock N Roll band to be ignored. Anyone who says that, is a fucking liar. As far as to why we aren't more known.... Probably the biggest reason is that THE MANSFIELDS have never had that big record label name recognition. Slap a band on the Hell Cat samplers or Fat, Lookout, Nitro, Epitaph etc. etc. and you have just bought your name



recognition. Simple as that. I've never liked sending demos out to labels and all that...it feels like your asking for permission to make records. I know it's necessary, but fuck I hate that! I suspect all those labels were started by guys who felt the same way. Would be great to have that kind of promotion in your corner, let me tell you.

Do you think bands put too much time and effort into obtaining label recognition?
Dave: Probably not. It's such a necessary thing for survival. It takes a lot of money to exist, and labels are the bank. Most bands could not do what we have done. I don't know any that would want to. I do think though, too many bands depend on finding a record company to give them some sort of identity. I find that to be extremely pathetic.

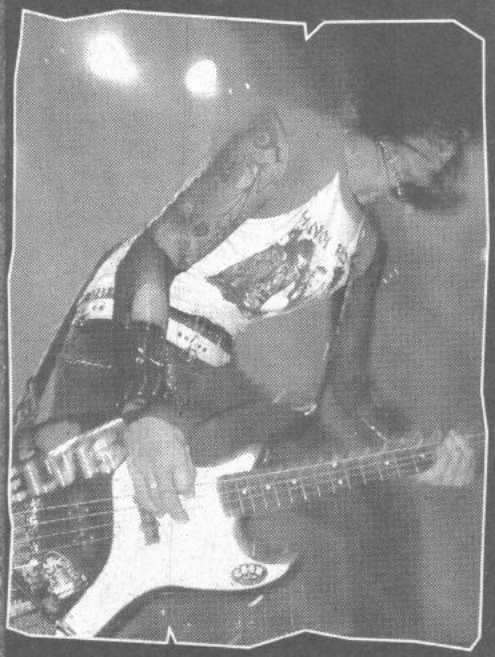
How would you guys describe THE MANSFIELDS musically/visually to someone not knowing what your like?
Dave: You know it's hard to. You try to find reference points (DEAD BOYS, GEN X, HANOI, RAMONES etc) but some people don't know what these bands even are. The best thing about this day and age is I can just hand them a handbill with our web sites on there and they can go there and watch videos, listen to songs and look at photos. A lot of people have never seen a band like us before...we are so far removed from what's actually happening in rock music these days, that it's all new and fresh again to some degree. We really saw that first hand playing on the Warped Tour this year. A lot of those kids freaked. They loved it! I guess the future of Rock n Roll is in those kids, not the jaded 20 and 30 and 40 something's still hanging around complaining. These people have forgotten that they were once the "dumb kids" at the shows pissing off all the jaded old fucks. I do love the old schoolers that come and see us and let us know that we are doing it right cause these people have seen the real shit first hand.

Fashion goes hand in hand with your music?
Dave: It doesn't compromise it...why shouldn't it be a part of it. I am fucking fed up with boring, average guy next door Rock n Rollers. The bottom line is the music, but if you got the goods musically, and it's who you are to dress up, then fucking Dress Up! Rock N Roll was built by eccentric guys and gals...let's take it back. Rock n Roll has always been a bit gimmicky hasn't it? It's fun and exciting. When it ceases to be those things, it's not Rock N Roll anymore...it's just rock music. And everyone else can have that and run it into the ground...I just want my Rock n Roll! Elvis Presley banging away on 3 chords looking sexy as hell...raw emotion! I mean...shit! I do this everyday. This is what I am. I ain't no part time rocker. I can't stand these bands that are like normal guys 6 days out of the week, then on Saturday nights they are on stage screaming their fucking guts out...I don't buy it. We use to call them weekend warriors.

I first became aware of THE MANSFIELDS through your Mutant Pop Records "Kill Your Radio" release...How has the band evolved from that time period?
Dave: Well that was a pretty one dimensional kind of record. Pretty much straight-ahead Social D style stuff. Which is great, but we have definitely found a way to blend all the things about music that we love into one band now. With the "Loud/Fast" album, you really get a cocktail of what THE MANSFIELDS are about... Punk, Rock, Glam, Rockabilly, Garage... but it really is a great cohesive and focused record. It's just what happens to a band when they find their niche. We stopped trying to make a "this" album or a "that" album, and blended it all together. That Mutant Pop Record was very non- Mutant Pop sounding. A lot of the nerdy, Malt Shop Pop-Punk geeks really hated us. Good! But Timbo loved it and we did too.

The "Loud, Fast, Punk, Trash, Rock-n-Roll" album is fucking brilliant...
Dave: Well thank you! It defines the band very well I think.

You have toured Europe twice now...how did you get hooked up with Teenage Head to tour in Europe?
Dave: Not really sure to tell you the truth. You'd probably have to ask Manny that. Teenage Head is a top-notch agency working with THE BLACK HALOS, GROOVIE GHOULIES, DEAD BOLT and so many other great bands. I guess Manny just contacted us one day and asked us if we wanted to tour in Europe. Quite honestly, it



seemed really out of reach for us at the time, but we went with it and it changed the band forever.

How so?
Dave: We had to rise to it and become our own band. We headlined that first tour with local support bands everywhere. It was on our shoulders. When we got home from that tour, we were no longer just some local band from our hometown... people looked at the band differently and our shows almost immediately just blew up and we were selling out shows all the time. It definitely separated the men from the boys if you know what I mean. In a small way it's like when THE BEATLES went to Hamburg to play the seedy clubs for months on end. When they returned to Liverpool, they were a changed band. Tighter and more confident. Now, if we could just get on Ed Sullivan and change the face of music forever, you would see the parallels wouldn't you? (Laughs)

Do you guys see major differences in touring in America as opposed to touring Europe?
Dave: Yes and no. I mean people are people, venues are venues. But, yes, in Europe there is much more of an emphasis on going out and seeing live music as opposed to America where fat boys must by pried from their home video game systems and forced out of the house. People love to stay at home here and it makes it hard on touring bands and venues alike.

After all this time, how do people in your hometown respond to you?
Dave: Great! The kids who come and see us are amazing! We love them so much. We live in a town that has a population of about 800,000 maybe. So, everyday when I leave my house, I run into people who know the band...Always! I love it though. There is still that contingency of music snobs who think we're crap...some of the local press geeks.... they used to run the Emo house in our town and now they are music critics for a living. They don't really exist to us. It's funny whenever they have to mention us in the paper for something...they do it so be-grudgingly. (Laughs) They should be writing for Alternative Press.

How was your experience on Warped Tour this year?
Dave: Well like I said before, it was a great experience. Anytime a band like this can get in front of a couple thousand people, it's pretty exciting. Kevin Lyman (tour founder) liked the band enough to help get us some exposure, I hope to get back on next year. The whole production involved is so massive and well oiled. It's fun to be a part of it really.

The new DVD is really amazing! What made you guys decide to do a live DVD and how did it come about?
Dave: Long story short...We were doing a video for ALL DRESSED UP last year and the guy working on it suggested that he could get 5 cameras together and come down and film a show. It was a good time to do it cause we were really drawing about 500-700 kids a show at this point. So we just booked the show, like a one night only kinda thing and brought in Matt Van Leuven from 8 Houses (who had recorded the Loud Fast album) to do the live audio recording...the rest is history.

I've seen a few reviews and they have been spectacular.
Dave: Yeah...well don't believe everything you read. (Laughs). It came out beautiful! We couldn't be happier about it really. It's called "THIS CITY KILLS...LIVE!" It's got a couple of videos, a great slideshow to one of my favorite MANSFIELDS songs "Terror of the Town", it's got a behind the scenes thing...On the Road with us on our European tour from 2004, and it's got an hour long concert with fan interviews. Lots of stuff on there. I really hope people pick this up either through interpunk.com or through our distributor cause it really is cool. We are very proud cause we were involved from start to finish on this thing. All the editing and everything.

In ten years as a functioning band, you still have the same original line-up. How have you managed to do it?
Dave: It's really about how we started the band. We didn't want just anybody to play with. We were very particular about our goals, musical tastes, image, just everything you know? When you can survive with little or no success for a period of time, and then you start to get some, you can really enjoy the ride and the little things. The three of us have been playing together since we started playing at all. The only time there was a break in the line-up was actually before we started THE MANSFIELDS as a name. We played with Jim Chandler on Drums who has since played with THE CRAMPS and is now with THE MAKERS. This was during a period when Tommy moved to Denver and the logistics of commuting seemed impossible. Of course, he is still doing it 10 years later.

You guys have shared the stage with some huge names over the years...who were some of the coolest and who were some of the biggest assholes?
Dave: Some of the coolest...L7 were sweethearts, DEMENTED ARE GO, FASTER PUSSYCAT, REAL MCKENZIES are always extra cool to us, BUBBLE, THE VIBRATORS are wonderful guys, most of all the bigger bands are great. THE ASSHOLES are generally bands who just don't have anything going on. We have probably had more problems with locals and stuff like that.

What was your first show like...what do you remember about it?
Dave: The first one was opening for the SWINGIN' UTTERS. I don't remember much about it other than being excited about playing on a big show and that the guys in the band were very cool to us. They kind of gave us the "hey... look us up if you're ever in Frisco" stuff. I guess we though every band was gonna be that cool to us...yeah right! (Laughs)

What's up next for you?
Dave: More touring...I know we will be going back to Europe in '06 probably late Spring. A new record too. We are finally getting to that point where we are working on some new songs and they sound fucking great! The web sites are the best way to keep up with our happenings.

Any Final Words?
Dave: Thanks for taking the time to do this...it means a lot to us. Great meeting you. Keep in touch, go to the web sites!

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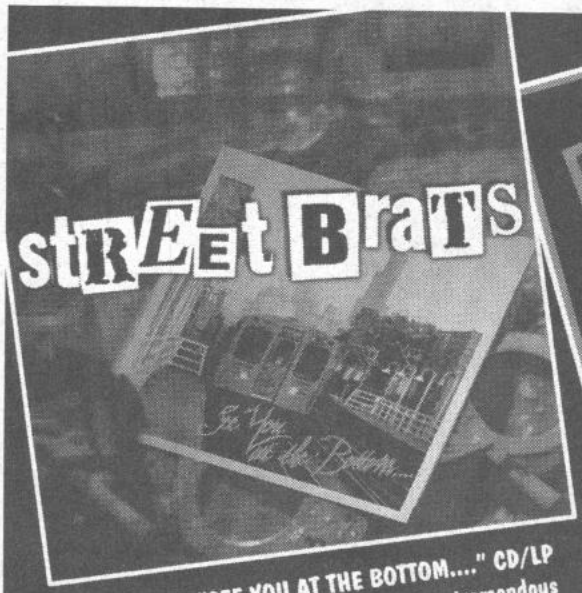

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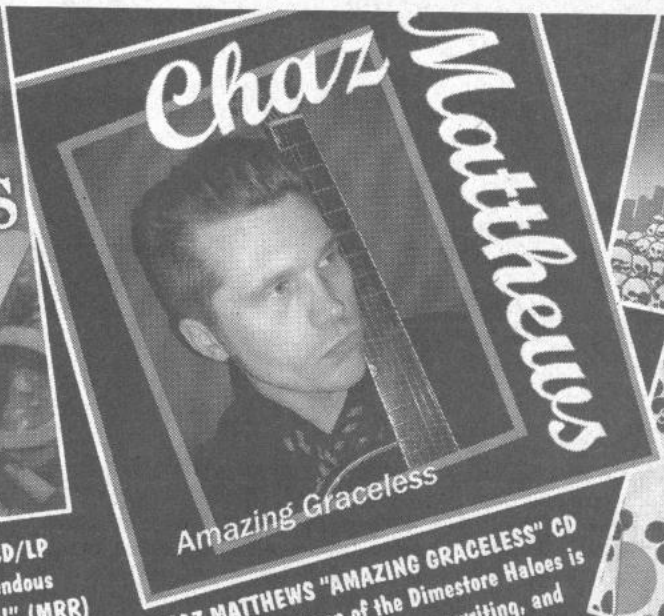

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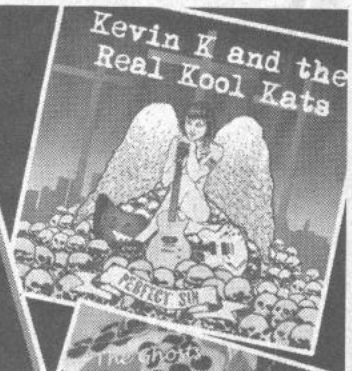

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THE SKEPTIX

An interview by BillyBadBreaks, and photographs by JeNnY KrAcHt from TRIGGERFISH.

Give us your name and what you do in the band?

I'm Fish, I play guitar and write the tunes for THE SKEPTIX, and I also run THUNK RECORDS, which is THE SKEPTIX label: www.thunkrecords.com

Can you give me a little history behind THE SKEPTIX, when and where did you form and why?

We formed whilst we were at school, Chig and myself and 2 other guys, Jacko on bass and Stan on vocals, we were called VERMIN. After a while Stan lost interest so we decided to ask our then "manager" Snotty to sing (I use the term loosely as he did absolutely fuck all for the band but he was a friend). Then Jacko seemed to lose interest so we got another friend involved, Ush, on bass. We played some shows and changed the name of the band to CHAOS (we put an 'O' around the A to form an anarchy sign to distinguish us from all the other bands called CHAOS at the time, ha ha!).

What made you start a band in the first place? Who were your influences backs then?

We were just totally inspired by the punk scene and wanted to be part of it, our influences were THE CLASH, SEX PISTOLS, THE DAMNED, SLF, UK SUBS, DISCHARGE (we were there when they first started, we saw the early pre-Cal line up lots of times) mainly all of the late 70's punk bands. Snotty was even into the BUZZCOCKS and Siouxsie but that went over my head... you wouldn't know that's what influenced us by our sound (laughs), later as punk changed we got into the 80 to 85 punk (called UK82 now I believe).

Any American bands ever tickle your fancy?

Yeah, DEAD KENNEDYS, BAD BRAINS, SUICIDAL TENDENCIES, DAYGLO ABORTIONS, DR KNOW, D.R.I. RAMONES (they were the first band I saw at a proper venue, i.e. not a village hall or DIY gig), LIVING COLOUR, and lots of others but my memory is waning.

Do you remember the first gig you played? Did you ever get to play with anyone you looked up to?

Our first gig was at a youth club (Queensbury) In Longton (our home town), we had a sort of rental crowd (laughs), it was pretty sad but we enjoyed it. I still have many tapes from those early gigs. We got to play with GBH in Stafford which at the time was about the biggest band we played with.

Have you had many line-up changes through the years?

Not really, just 2 singers and 2 bassists, but we parted company with Snotty about 9 months before the band went to rest in 1985.

What is your record release history up until the band breaking up initially?

Routine Machine/Curfew 7" Zenon Records

Peace Force/Scarred For Life/Born To Lose 7" Zenon Records

So The Youth Lp Rockarama Records

Kids Are United Ep Rockarama Records

Vendetta 7" With The Insane White Rose Records

Return To Hell/War Drum/Another Day Zenon Records

Don't you think you chose a slightly controversial image for the cover of the "Vendetta" single (an erotic looking woman, at the height of political correctness, thanks to the CRASS influence of the scene?)

Well, sort of but fuck it, wasn't that what punk was supposed to be about?? Think for yourselves, do what you think is right!

Did you ever get any negative feedback from that cover? I hate to admit it, but it put me off you guys for a while!

To be honest, yours is the first, usually everyone just wanted her phone number, but the cover was fitting with the song, i.e. pretty girl with a poison mind, fucked someone's life up! We weren't trying to be sexist, but I can imagine that's how it would come across if you just picked the cover up and didn't hear what the track was about.

What prompted the break up?

Basically the band had gone stale, people weren't turning up for practice's (mainly Col the new singer), I seemed to be doing all the leg work and chasing, I just got pissed off with it. I'd been taking our tapes to Mike "Clay" Stone **(producer for DISCHARGE and GBH, as well as founder of Clay Records)** on a weekly basis trying to get him to sign us for the new LP but he wasn't having any of it, one day I went into his office and he said DISCHARGE were getting a new album together and would I like an audition?.....

What was it like playing with DISCHARGE?

To be honest it really sucked, I'd sacked my old band which I'd pretty much run and nurtured then all of a sudden I was in a band with no say in anything and was pretty much told what to do. However, I stuck with it 'cos DISCHARGE were awesome!!...Weren't they?

What did you record with them?

I recorded the Grave New World album, but I'll hold my hands up, I wasn't much for what they were doing, I was still into the punk scene, all of a sudden I had to change my whole style of playing, and when Cal started to put his vocals to it, well, I was quite mortified to say the least, but foolishly, I thought "Well, its Cal, he knows what he's doing, its his band."

Did you get to tour with them?

We had 4 shows in UK then a 6 week tour of USA then home for 3 weeks, Europe for 2 weeks and then off to Japan (it was those tour dates that kept me playing with them). However, after the UK shows and 1/4 into the USA tour, the crowd's reaction was so hostile that we decided, "Fuck this, something's gotta go". The 3 of us decided it had to be Cal as he was the one causing the hostility from the crowd with his voice, he also blatantly refused to play any of the old stuff, the one time he gave in we did "State Violence" in San Diego and he squealed it in his "new" voice, (laughs) that made the crowd worse. When we got to Gurnville we decided enough is enough, we started to go back on stage without him and blast some old numbers out.

Why did you leave?

After the USA tour we started to jam without Cal, we auditioned a few singers but none really worked out, we rehearsed in Leamington Spa, which was like 120 mile round trip for me on a weekly basis, we got this one guy in Rob Barker, he was great we spent weeks with him and had shows booked, then we found out he was contracted to another label!! They put an injunction on him, so he couldn't do the shows. That was like the last straw on the last day I jammed with them, I was very disillusioned with DISCHARGE and was still reeling from the USA tour, Mike Stone saw how pissed off I was and asked me to audition for Brit rockers DEMON. I hadn't heard anything from them but I'd met the singer who came with us to record the Grave New World album.

Are you still living on the huge amounts of money you made?

(laughs) That is quite funny! In the two years I spent with DISCHARGE, the first year was jamming Grave New World, and the second year doing the shows I mentioned previously. Except for the few quid I got from the UK shows and my guitar which I part exchanged for my old one (Clay paid the balance) and a beaten Marshall 4 x 12 Marshall cab which Clay paid for, I made $80 for 6 weeks touring USA, other than the $15 per day that we received for food allowance. So to answer the question - NO!!

Any regrets from your time with DISCHARGE? Any important lessons learnt? Is Cal as difficult to work with as everyone says?

My only regret was that I didn't open my mouth in rehearsals and tell Cal that his singing really sucked the root, and would offend his fans. Lesson learnt - tell it how it is but try to be subtle (laughs), go with what your heart tells you (unless you're psychotic, then listen to what your shrink tells you). Cal can be difficult, but at times he can be really cool too, he had/has (I haven't seen him since we split) a great sense of humor, and in non working environments was great fun to be with i.e. on the piss, but saying that everyone's fun when on the piss, even THE SKEPTIX.

Did you move on to another band then?

Yes as I mentioned previously, I had an audition with DEMON, got the job and did some shows with them, then a few albums and some more shows, to be honest it was nice to be able to play and not dodge shit that was thrown at the singer!

How did THE SKEPTIX get back together and why?

In 1998 Captain Oi got in touch and asked if he could release THE SKEPTIX back catalogue, we agreed

and he did. We didn't do anything until the end of 2000, I put a SKEPTIX website together with an email link and we got bombarded with emails from USA. So we decided to take it a bit more seriously and to get a set together, and to record the tunes that we never recorded in 1985 when I left. We changed the lyrics because Col had written a few of them and wrote 1 new song "Hate And Fear".

The Captain Oi label is familiar to most of our readers. How did you get on with Mark Brennan (The Captain)? Was he easy to deal with and was it a worthwhile thing to do?

Mark Brennan was real easy to deal with and is a good chap, I get on with him fine, but our relationship never got any further than phone calls, to this day I never met him in person. It was a great thing for him to release our stuff as it laid the groundwork for our other releases. However, with a bit of insight, had we known that there were a lot of kids out there that still wanted to listen to our tunes, we would have released it on our own label, it has sold thousands of copies, and the money would have suited our pockets more than his. You know we could have spent it on the studio and by getting Ush a dashing Ampeg bass rig, and Chig a flash new drum kit, could have even bought Snotty a mic and stand!

The Hate & Fear CD has a very metallic feel to it. How did people react to that?

In 1985 most of the punk bands were sounding more metal, BROKEN BONES, THE VARUKERS, loads of them, so it was just a progression. "Hate And Fear" will sound that way, as it was the era in which it was written. We had a mixed reaction, some kids liked it some didn't, but fuck it was the same tunes we would have recorded for CLAY had Mike Stone taken us on board in 1985. It was a genuine SKEPTIX release.

For the uninitiated, does THE SKEPTIX deal directly with politics? What do you think of Bush and his whipping boy Blair?

Our lyrics are political, as for rallies and handcuffing ourselves to tanks, and freeing animals from cages, its not what we do. There are only so many gigs you can play inside one of Her Majesties correctional facilities when been detained at Her Majesties pleasure. Hmmm, Bush and Blair both are power crazy warmongers, but then which President/Prime Minister isn't? It's all about money and power and then more money. But I think the actual idea of removing Saddam from power was a good one, 'cos he was well dodgy (check out "Unholy Babylon" from Hate And Fear). However, the way it was achieved totally sucked, everyone knows it was for the black gold. Did they build a JACK IN THE BOX in Baghdad yet? A good SAS team could have done it without the loss of civilian lives, (US presidents with high security have been assassinated, where there's a will etc). Having said that, if the world wasn't such a fucked up place with the totally wrong people in power, peace-loving punks wouldn't even have to make such comments!

You just released the awesome Live at CBGB's CD and accompanying DVD. What has the response been to them?

The CBGB's CD has had great reviews, it sounds really good the sound engineer did a really good job, plus we got some old live tracks from 1982/3 and put them on as bonus stuff. The DVD only just got released but we are getting some great reviews, see www.theskeptix.com

How many times have you toured the states with THE SKEPTIX? When are you coming back?

We played the Holidays In The Sun festival in 2002 and did 2 shows whilst we were over, and in 2003 we did our first proper USA tour. We returned in 2004 to play again, and are currently planning a double headline tour for 2006 with THE THREATS.

You have just re-released So The Youth, which was your first album, this time with all the tracks re-recorded as bonus tracks. What was the inspiration behind this?

We wanted all our releases on our own label, the Captain Oi license has now expired so we put So The Youth out. The reason we re-recorded the whole album as bonus tracks was because we hated the production on the original and didn't think it did the songs justice.

If anyone has not heard you play, you are a very accomplished guitarist, perhaps one of the best in punk. Are you self-taught? Have you modeled your style on anyone? Other guitarist you admire?

Why thank you. I picked up a guitar when I was like 10 I think and haven't put it down yet. I got a chord book but never had any lessons. A huge inspiration to me was Garry Moore specifically his Corridors of Power LP and I also rate Dave Gilmour (PINK FLOYD) highly. In the punk scene it doesn't really matter how well you play though, it seems to go over peoples heads but Bones is one of my favorite players. Mutley from THE BLOOD was quite astonishing too, and my all time long standing hero is none other than Captain Sensible from THE DAMNED.

Are there any newer bands around that make the hairs on the back of your neck stand up? Which bands from this side of the pond would you like to tour with?

UK band GOLD BLADE are great, I've seen them a lot of times now, they are very melodic, great vocals, great players. PLAN A are also a band to check out. DRONGOS FOR EUROPE and THE THREATS are favorites of mine too, as are the German band SLIME but they aren't together any more (I could be wrong and hope I am). OXYMORON are also great. There's just so many great bands around its hard to list them all. NEON MANIACS from LA are totally awesome and deserve bigger things; we did tour with them in the USA in 2004. THE STREET BRATS, THE KRAYS & NY REL-X are awesome too but we have already toured with them. I think I'd have to say if I wanted to tour with a band it would have to be GOOD CHARLOTTE.....(laughs) ok I'll stop fucking around even though it would be great to play a tour of huge venues. I'd love to tour with THE CASUALTIES, they helped in a big way to get us recognition in the USA (I know they weren't 100% responsible but it was nice). I'd like to do a full package tour with these bands - THE SKEPTIX, HEAD CLINIC (my other band www.headclinic.net), NEON MANIACS, DEAD END BOYS, KRAYS + a local band from each city.

How else do you fill your days? I know you run Thunk Records and have your own studio. What records have you put out and what is in the pipeline?

THE SKEPTIX - Hate and Fear CD, Live at CBGB's CD, So The Youth CD, Live at CBGB's DVD. Very soon, SECTION 5 - Lets 'Ave It! (New studio CD), DISCHARGE DVD, THE SKEPTIX - The Singles (re-recorded versions plus an early demo), the new studio album by THE SKEPTIX (no metal this time, straight for the throat punk), and HEAD CLINIC - Insubordination. And if the lads ever get it together the new DISCHARGE CD, but I'm not holding my breath on that one just now!

How can people contact you should they have the good sense to hear some good old-fashioned Punk Rock?

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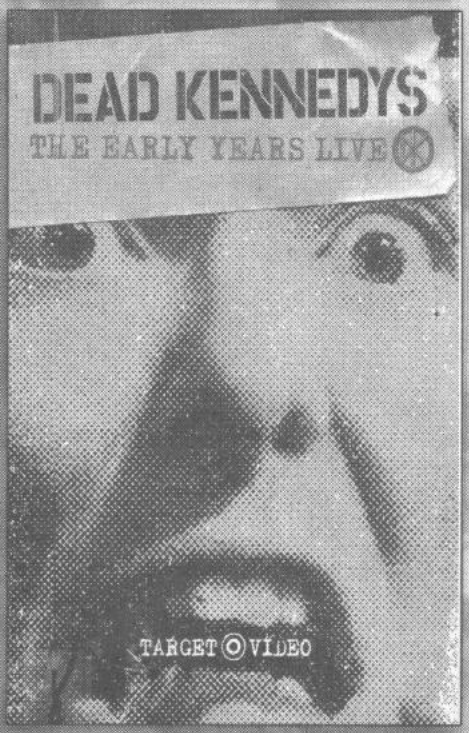

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THE WEIRDOS

By Janelle Jones

Out of disillusion and quite frankly a strong disgust for the dull and dreary culture in which they were living, emerged young men who were determined to change the status quo and bring about a new culture and music movement. The first punk band in L.A., The Weirdos really didn't know what they were doing - no, rather it should be said at the time of their formation around '76 they didn't know they were part of a movement occurring on the opposite coast in NYC and across the Atlantic in the U.K. which would be deemed punk rock - for they most definitely had a good idea of what they wanted... They knew it was their duty to inject some much-needed life into the stale dinosaur that rock music in the mid-'70s had become and be something totally different.

So, yes, these young men set out to start something new, and that they did achieve. Along with other L.A. bands coming out around the same time, this first wave of Cali punk jumpstarted a movement that would change the music world for the next 28/29 years, and most certainly beyond...

Never having officially broken up, I guess you'd say, the guys (with John and brother/guitarist Dix being the only ones to always be a part of the band) have had an intermittent career, releasing some EPs during their original stint and later compiling much of their work on the exquisite Weird World albums (of which there are presently two volumes), putting out a studio album called Condor in 1990, and one of these days - with the guys fully back in action (the Denney brothers plus bassist Zander Schloss and drummer Sean Antillon) most probably a brand new album.

I WAS JUST WONDERING, ARE YOU ORIGINALLY FROM L.A.?

From about the age of nine or 10. I'm originally from Kansas City, Missouri. And I was sort of in New York too. My mom's acting career took us to Hollywood.

BUT WOULD YOU SAY L.A. CHANGED A LOT?

The punk rock scene? It has changed vastly. But I guess in some respects it stayed the same. I would say it's just grown and grown and grown... And grown. [Laughs] It's always been there. You know as well as I the mainstream media would have you think it's having some sort of revival. I think it's always been bubbling under from the beginning since '76/'77, and I think it's only just gotten bigger, finally leeched through the upper crust as it were.

BUT THE WHOLE THING GOT I GUESS REALLY FRAGMENTED, THOUGH.

As far as styles, attitudes. Part of it's just regional, which punk rock is heavily influenced by, so I suppose that's a good thing. The differing of styles it healthy - if health is an issue in musical terms. [Laughs] What do you mean by fragmented?

I DON'T KNOW, IT SEEMS LIKE...

You think that's a good thing or a bad thing?

WELL, IN DIFFERENT CASES... I'M KINDA THINKING, I MEAN, HERE I'M IN NY, AND IT'S JUST DIFFERENT STYLES EVEN WITHIN PUNK. IT SEEMS SO MUCH LIKE IF YOU'RE IN ONE CROWD YOU HAVE TO LIKE THIS CERTAIN STYLE AND YOU CANNOT BE INTO OTHER TYPES. IT'S VERY CLOSE-MINDED IN SOME WAYS.

Yeah. Well, to each his own. If one only wants to listen to one sort of music they're entitled to, but I just personally listen to all types of music and I bring it to our style - however it turns out I don't know if it's that apparent. In the beginning, in the early punk-rock days, we didn't have punk rock to listen to. [Laughs] We had to draw from what was there at the moment of the day. I'm just

meandering here... So I guess my point is, being sort of the first wave of punk rock, I guess we had to rely on other forms. That's not to say you can't be a good band and just have all your influences be narrow, but I think it's just more interesting to mix it up.

YEAH, SO THEN WHAT WERE SOME BANDS YOU WERE INTO AT THE TIME?

Well, it would be around '76/'77. I was just starting to discover Gene Vincent and the Blue Caps and I was just blown away at what they were doing, which would've been circa 1956. They were a prototype for rockabilly and I really got into that. Now they're better known, but there was a time in the '70s when no one was really interested in rockabilly except for sort of record collectors. So Gene Vincent and contemporary stuff like Bowie and Roxy Music, but also surf music and even the early reggae, Bob Marley. And then of course The Ramones came out with their first album, which just was right in line with the early forming of [our] band. We were already kinda playing with songs. The Ramones really appealed to our taste.

SO, YOU SAID '76 YOU WERE ALREADY TOGETHER AND EVERYTHING. DID YOU HAVE KIND OF AN IDEA WHAT YOU WANTED TO GO FOR?

Well, we were determined to be unique. I always figured why do it like everybody else is doing it? So we looked at the trappings of the long hair and the bell bottoms, and we immediately thought we preferred our short, cropped hair and we just tried to be I would say counter or even anti whatever we could in order to stand out. We weren't that sophisticated musically, but in as much as the way we wanted to present the band and the look and all that stuff. Am I making any sense?!

YES, YES. DEFINITELY. AND LIKE YOU SAID WITH THE SHORT HAIR AND EVERYTHING, I REMEMBER STEVE SOTO (AGENT ORANGE, ADOLESCENTS) TOLD ME THEY USED TO GET BEAT UP IN HIGH SCHOOL BECAUSE THEY HAD SHORT HAIR. DID THAT HAPPEN TO YOU GUYS?

Well, we were long-haired before we were short-haired. [Laughter] When we were in high school that was the early-'70s, everybody had long hair. Everybody, their uncle, the postman, at least they had muttonchops. There was just a lot of hair going on. It was a pretty easy target. There was a time when only the hip cats had long hair obviously, and then by the early-'70s when everybody had long hair, it lost its impact, so it was an easy one to attack. [Laughs] But I for one did chop my hair off really early, about '72, which is a good five years before and it was a look not unlike sorta circa '77 and people thought I'd been committed or had a lobotomy. They were aghast that I'd chop off my beautiful shag. My Rod Stewart shag. But I just had a hunch that if the culture was really evolving that that was gonna be next. I told my friends, "You watch. You laugh now, but..." And it took an awfully long time too. There was a time when I thought, well, maybe it just won't happen. But I had a hunch there was gonna be a punk-rock movement - not in those terms, but I knew something was gonna happen.

WHY, BECAUSE EVERYTHING WAS SO STAID AND BORING AND ACCEPTED?

Yeah! That and it wasn't speaking to me anymore - me as a youth and the great bands who I loved were all just getting older and there was nothing out of the young happening. The hippie establishment - that was it. That's why I was interested in earlier young bands like Gene Vincent and the Blue Caps. They were really young; the drummer was 16 and they were all about 21. So there wasn't anything speaking to me as a kid like it did when I was younger in the way we kinda thought rock music is for kids. Not Sesame Street. [Laughs] I mean for a youth, and it was a way to be apart from your parents and grown-ups and squares. Rock music was hugely important to me and my buddies as a vehicle to escape the doldrums of the larger culture.

AND THEN WHEN YOU GUYS FINALLY DID GET TOGETHER, IT JUST MUST'VE BEEN A REALLY EXCITING TIME BECAUSE EVERYTHING YOU WERE DOING WAS SO NEW.

Yeah, it was exhilarating for us, but at the same time we had to be pretty insulated and fixed-in because people were not interested in anything that rocked the boat. They just were not. You had your disco, you had your arena rock, and any fledgling bands were really - I don't know if that's changed, but at least then, we were met with a lot of hostility, negativity, and people didn't get it and thought we were just horrible. [Laughs] We managed to just in our youthful exuberance turn it around and use it as fuel, like, ah they're just all wrong. All the old farts are just wrong. They'll see one of these days. So it was exhilarating but daunting because we didn't get much support apart from our following, which was pretty rabid and dedicated - at least locally. So that kept us going, but eventually, after just about five years of slugging away, it became kinda more negative and negative and negative - at least our crusade. I should backtrack a little and say the first year we kinda naively, earnestly thought we could make it in the industry. We didn't think in those terms necessarily, but we were plugging away, thinking, hey, we have a following. The next thing that'll happen is a record company will step forward and offer us a deal and we'll make it. For about the first year, we kinda covertly had that as part of our motivation, and after about a year realized it wasn't in the cards. And I think that's really when we became punk rock. We didn't set out to be punk rock; we set out to just be The Weirdos from Hollyweird. And there was punk rock all around us. We never liked to overtly use the term either. That was happening in London. We were The Weirdos. We weren't punks; we were Weirdos. Eventually it just became out of necessity, you just have to talk about punk rock. It may be A LITTLE pretentious, but punk rock kinda adopted us in a sense. We were already formulating the thing.

YEAH, SO DO YOU CONSIDER YOURSELF LIKE THE FIRST...

Well, I would say so in L.A. only in that there was no other band like us that I saw. There were very few bands playing live anyway. There were so few venues. The live scene was dead as a doornail for rock music. In certain circles rock was passé, just a goner. If you were over about 22 you didn't wanna go to Anaheim Stadium - well, maybe 25. So the point being in L.A. you had The Whiskey, The Starwood, but those were half-filled, sit-down affairs where people applauded politely. It was a bad date. But we would go see bands that were of interest to us. You know, who would probably pack a house here and there. Anyway, the point being when we first sort of emerged, we had a hunch there wouldn't be many people doing what we were doing. So, I guess we're known as the first, which suits me just fine. In fact we thought we could've just left it at that; we didn't really need more bands, but oh well.

[LAUGHTER] YEAH. NO. BUT WHEN MORE BANDS DID START POPPING UP, AFTER YOU GUYS HAD BEEN TOGETHER, I GUESS THOUGH IN THE BEGINNING IT WAS PRETTY COOL 'CAUSE EVERYONE PRETTY MUCH HAD THEIR OWN THING GOING - THEIR OWN SOUND.

You mean the immediate Hollywood scene? Like The Bags and The Germs and X and The Screamers. Yeah, the first scene that sprang up that we were a part of, I guess there was more variety than as we know punk rock today, but we didn't have the restraints of the genre; it was all up for grabs. What was it? It was whatever your take on it was. So I think it was broader and people were more tolerant. If you wanted to wear a Bozo hat and a Groucho nose, that was fine. That was punk rock.

Although we were real snooty about it. We had our own inside dos and don'ts. To the untrained eye you wouldn't know; you would think we were wearing just anything but we were very particular about what we would and wouldn't wear. We would never wear safety pins. The punk-rock cliches we avoided. In fact, we would wear happy faces, which we thought was counter to what was expected.

OH DEFINITELY. WHEN YOU THINK OF THE ENGLISH SCENE, YEAH.
Yeah, swastika versus happy face. I don't know which is - obviously the swastika is more... I shouldn't make light of the swastika. We were very contrary. That was our little game we played on the square world.

SO WE WERE TALKING ABOUT THE DIFFERENCES OF THE BANDS WITHIN YOUR SCENE, BUT THEN EVEN THOSE COUPLE OF YEARS WHEN EVERYTHING WAS STILL FORMULATING, LIKE EVEN JUST ALL PARTS OF CALIFORNIA, YOU HAD DEAD KENNEDYS AND TSOL AND STUFF. WHEN WOULD YOU SAY IT GOT KINDA BORING OR SOMETHING, WHERE PEOPLE WERE JUST GOING FOR FASTER AND HARDER AND PRETTY MUCH SOUNDING THE SAME?
Yeah, I would say by '81 when hardcore emerged as the - there was just a ground swell, which I welcomed. '79, '80, '81, and then by '82, '83, hardcore was huge - bigger than punk rock. I think that's when the mold was set and it's pretty much rumbled on since those days, I would say. And I'm not one of those old punks that's against the neo-punks because they're poseurs or they don't know what they're doing or it's not the late-'70s. I think that's all ridiculous. I think it's all still up for grabs and whatever you wanna bring to it is okay. I think it's just more fun to attack the sacred cows even if they're punk rock itself.

RIGHT, I MEAN, IT JUST SEEMS THAT PUNK WAS THE LAST REAL CULTURAL YOUTH MOVEMENT.
Before the corporate stranglehold set in.

YEAH, I GUESS!
Now it's all filtered and canned. Well, maybe that's why it's still rumbling. I think we need it.

YEAH, BUT DO YOU THINK - IT HAS TO, I GUESS SOMETHING HAS TO HAPPEN.
I think if it's not corporate crap that you're supporting, if a kid's into a local band, grass roots. I think punk rock still has a grass-roots level, which is almost like a right of passage in some places. By the time you're 15 you got your punk-rock garage band.

BUT DO YOU THINK THERE'LL EVER BE SUCH A...
I don't know; I've wondered that myself. Because when we were 20 years old, we were trying to formulate our own thing. We were using and dispensing with what had come before. I'm delighted with the acceptance of it all, but I think something comparable would be - well, I guess I was getting into rockabilly, so I guess it's comparable in a way.

I JUST MEAN SOMETHING THAT...
That's where the corporate stranglehold on the culture, it's gotta be a grass-roots thing. I don't know how it's gonna happen or where it's gonna come from, but unless things change I don't see it in the near future. And if punk rock is still a valid vehicle for that, then so be it. I welcome it. "Punk rock" what does that mean? I don't know, like, "god." All the big questions have a thousand answers or a million. But if punk rock means doing your own thing not what you hear on the radio or on TV, then it's doing its job. It works as a vehicle for being independent and doing something other than just passively watching the boob tube, then that's good.

YEAH, DOING YOUR OWN THING, BUT I GO TO SHOWS AND EVERYTHING AND YOU KNOW, THERE'S THE UNIFORM. YOU KNOW WHAT I MEAN?

[LAUGHS] IF YOU DON'T HAVE THE MOHAWK AND YOU DON'T HAVE BONDAGE PANTS THEN YOU'RE NOT PUNK. I FIND THAT SO FUNNY. YOU JUST HAVE TO LAUGH AT IT. IT'S LIKE DUDE, IT'S A STATE OF MIND.
Yeah, I think they're missing the point.

THEY JUST SEE IT AS THE FASHION.
The people who first had that look were genuinely rebels. Again, I'm so happy about the music part of it. I think that's what's the glue - the music that has endured. We still present ourselves, each guy has his own look that he cultivates and it's quite not that mohawk/mohican look. We sorta lead by example. There'll be a pack of kids that'll be in the uniform and hopefully they go away thinking, "Gee, I can alter this and it's just as much fun." I think it's more fun to have your own unique look. It's dangerous and courageous.

IT'S ALMOST LIKE PEER PRESSURE - IF YOU DON'T LOOK THE CERTAIN WAY.
I think part of it is just physiological and anthropological and that's what kids do. Like the pants hanging below the butt. [Laughter] There's kids around here, I'm sure you got 'em. I'm amazed how low they are now - literally around the hip.

HOW DO THEY STAY? [LAUGHTER]
I don't get it. What can I do about it? I sound like an old grown-up. [Testy Old Man Voice] "Pull yer pants up!!" But to them it's cool. I think it's one of the silliest fads. I think that's one of them right there: it pisses off adults. [TOMV] "Pull up yer damn pants!!"

[UNCONTROLLED LAUGHTER] BUT JUST BACK TO THE BAND... WHAT CAUSED THE DEMISE IN '81?
Well, I would say outside interests and internal problems in the band and also creative conflicts. I wanted to go one way and one of the other songwriters wanted to go in another direction and we were just worn out. The fun of it had started to wane and it just became kind of a drag for a while. It didn't last long. And then we got it back together. About three years passed before we regrouped. We're talking about the mid-'80s so the picture had changed.

SO DURING THAT TIME, IT WAS SPORADIC, OFF-AND-ON?
Yeah, by then some of the other band members had gotten into other bands, so we were never as focused as a band, I suppose. But I never really felt like we really walked away from it. We would just take hiatuses. [Laughs] Unplanned. We'd just go with the flow, ups and downs, and hills and valleys. At certain times it was the right time and other time's we'd lay low. But we're fully engaged now, though.

ARE YOU GOING TO PUT OUT A THIRD WEIRD WORLD?
I would say yes, a Volume Three. I'm not sure when. There was a 12-year gap between the first two. [Laughter] Hopefully it'll be not as long. And we're knocking around new tunes as well. We may very well have a new album before Volume Three.

OH, OKAY. SO YOU SAID YOU'RE REALLY SERIOUS ABOUT IT AGAIN. WHEN WOULD YOU SAY THAT HAPPENED?
Well, we've been on about a two-year roll. So it's been about two years since we hooked up with Sean, our drummer who is just a force to reckon with and Zander and my brother Dix. We're slated for England in December. We're gonna play some festivals and tour Britain. We're pretty excited about that. And we're formulating some mini-tours that will get us to that point as well, and we'll be working our way back to your neck of the woods fairly soon I would think in the coming weeks.

OH COOL. YEAH, LAST YEAR I REMEMBER BROOKLYN.
You were at the show?

YEAH.

Yeah, that was great.

'CAUSE I MISSED IT I GUESS YOU WERE IN NY THE YEAR BEFORE TOO, RIGHT?
Yeah, we were at The Knitting Factory. Yeah, both really great shows. Really wild.

YEAH, IT'S PROBABLY GOOD TO SEE THAT - PEOPLE ARE STILL INTO IT.
Yeah, great crowds. That's what's really been motivating us. The response from the people has been a humbling experience. I think we're bigger than ever to tell you the truth.

SO YOU HAVE A FAMILY?
I do indeed. I have a two-year-old son. He was two on St. Patrick's Day. He's just my pride and joy. Yeah, my wife and my son.

IT MUST BE HARD THEN FOR YOU TO GO ON TOUR.
Yes. That part is extremely difficult. But we go out for short stints so I don't have to be away [too long]. Two, three weeks at a time is all I can do right now until he's ready to go on the road. [Laughs] But he's a rocker too. He can bust a move.

[LAUGHS] REALLY? THAT'S GREAT! HE'S A FAN?
He sorta knows what I do, but he's got his own thing. I'm just borrowing moves from him. He influences me more than I influence him.

I JUST HAVE A QUESTION ALSO. I NEVER HEARD IT, BUT YOU HAD A RECORD CALLED WARHEAD [1981].
Yes, that's coming out soon on CD. That's a timely release.

CAN YOU JUST TALK ABOUT THAT ALBUM A LITTLE BIT?
Well, my mom was outta town and my brother and I moved into her house out in Santa Monica for a couple of weeks, and it was just a recording session that took on a life of its own. We decided to make it an album after the fact as it was formulating itself. We did it all on a four-track that was sitting in the middle of the living room and we used household appliances and various noise-makers: pots and pans, washer and dryer for percussion and drums. No vocals, just percussion and racket. [Laughs]

WELL, AT AROUND THE SAME TIME YOU DID THAT WAS THAT LIKE "SKATEBOARDS TO HELL" AND "HEY BIG OIL"?
Yeah, "Hey Big Oil" was on Warhead and "Skateboards to Hell" was about a year before Warhead. And that was sort of a precursor to Warhead, where my brother and I just recorded on the same four-track, just an impromptu jam.

YEAH, 'CAUSE THOSE ARE DEFINITELY A LITTLE DIFFERENT-SOUNDING...
Yeah, those are just stuff that was on a tape. [Laughter] Actually "Hey Big Oil" was a little more structured.

A LITTLE MORE ACCESSIBLE...
Yeah.

AND THEN OF COURSE YOU PUT CONDOR OUT. SO, AFTER THAT, WHAT WERE YOU DOING?
Well, the years in between, again another sporadic project has been with another collaborator Zander Schloss. We have a whole double album's worth of songs that are a complete departure from punk rock that are really a variety of different stylings. That's another project that I HOPE is gonna see the light of day. Just in musical terms that's what I'd been doing in the interim. Just living life. I'd been living in downtown L.A. for quite a few years making art for my own amusement and just surviving and existing in the here and now. [Laughs]

SO YOU'RE PRETTY MUCH AN ALL-AROUND ARTIST.
Well, I would hope so. Out of necessity. As The Weirdos we kinda did it all but out of necessity and then it just became fun to do it all. Doing it all ourselves meaning the graphics and album covers.

ALSO JUST ABOUT HOW THE BAND HAS BEEN SPORADIC ALL THESE YEARS. DOES THAT DISAPPOINT YOU AT ALL? DO YOU EVER WISH IT WERE MORE OF A CONSTANT?
There was a time when I was disappointed, but I'm not now. It's what I wanna be doing and what I like to do most probably, apart from landscaping. [Laughs] Our property, we live up in the mountains. A nice chunk of land with trees and I like working on that. But I would say there was a time when I was full of sour grapes, but I've let go of all sorts of nonsense. I really have no regrets. If we weren't able to play again, that would be fine. But as long as we can do it, we wanna be doing it. There's nothing I can do about what's gone before. We're just firmly entrenched in the here and now, which we have been for quite some time. Or I have. [Laughs] You too. I have no regrets. I can drudge some up, but I really don't dwell on the past.

WELL, THAT'S A GOOD THING.
Yeah, I just don't anymore. I try to use it as best I can if I need too. It's whatever you wanna make it. Anyway, I'm getting a little too esoteric.

JUST ABOUT THE NEW MATERIAL, AROUND HOW MANY SONGS WOULD YOU SAY YOU HAVE?
Well, to be fair, maybe about half-a-dozen new tunes so far.

DO YOU FIND YOURSELVES MORE PARTICULAR OR ANYTHING, THINKING THEY HAVE TO BETTER YOUR CLASSIC MATERIAL OR SOMETHING LIKE THAT?
I don't think we'd consciously approach it like that. I would just let the musicality and the issues that we sort of tackle, let that be the impetus. But we are very particular about the tunes. Does that answer your question?

I WAS JUST WONDERING BECAUSE I ACTUALLY SPOKE WITH KLAUS FROM DKS AND THEY'VE BEEN DOING STUFF WITHOUT JELLO OF COURSE, AND WE WERE TALKING ABOUT IF THEY HAD ANY NEW MATERIAL AND HE SAID THEY'D BEEN DOING STUFF, BUT HE SAID WE REALLY WANNA MAKE SURE IT HOLDS UP TO THE OLD STUFF, HE'S LIKE AT LEAST FRANKENCHRIST, YOU KNOW?
Yeah, I would agree with that. Well, we wanna go beyond just living up to those expectations and surprise people. To me the element of surprise is critical in all good art. Not that it's even art. That's a little pretentious. Just the creative process. We don't wanna pander, but we don't wanna let people down, and that holds true with the live end. If we can't deliver on a certain standard, I wouldn't be interested in doing it. And I'm just as surprised as anyone else might be that we still got it. At least that's what they tell us, so... We'll keep showing up as long as they say so.

YEAH, AND NOW THAT YOU'RE OLDER AND PERHAPS APPRECIATE...
Old?!

NO! I SAID OLDER. [LAUGHTER]
I know.

BUT MAYBE APPRECIATE THINGS MORE.
Yeah, it's more fun. It's really fun to be an old guy and to really deliver because you're just defying the odds. Defying expectations or living up to them. I'm far less concerned with what people think than ever before, so I think that comes with age too, which is very freeing. It makes it easier to perform.

YEAH, BUT I'LL JUST SAY LAST YEAR WAS THE FIRST TIME I SAW YOU GUYS AND THAT WAS JUST FUN. A REALLY FUN TIME.
Great. Yeah, thank you very much. Glad you were there. That's it. That's what we do. People say, "I didn't see you back in the day," and that's still it. It's about the here and now. But thanks for coming to the show.

[LAUGHS] NO PROBLEM.

www.theweirdos.net ✪

The New York Rel-X

By Janelle Jones / Live Photography By Janelle Jones

One of NYC's premier punk bands, The New York Rel-X, have now been around for five years. In that time, they've toured across the country, played England's Holidays in the Sun/Wasted festival five times, and have released two albums, the latest being Sold Out of Love (TKO).

Just what makes the female-fronted foursome so enticing, you may be asking? One of the main factors most definitely has to be their penchant for creating some incredibly catchy and melodic punk that's equally tough and edgy so it never falls prey to being sickeningly saccharine and sterile as is the case with so many "punk" bands nowadays. In short, you could say they've found the perfect balance. And as for their live performance, they pack one helluva punch, with singer Erika, guitarist Jon, drummer Scot, and bassist and booking extraordinaire Adi giving all they have – well, at least when I've witnessed 'em here in NYC! Here, some words from Adi...

Did you have anything out before Erika was in the band?
Actually one thing – a split-7" with The Krays on a German label, and they only released 300. So if you have it, it's rare. [Laughter] I don't really list it on the discography because it's before Erika, only 300 pressed. Whoever needs to know about it knows about it, I guess! Actually we do have a demo. There's about 1000 flowing around. Between the first Rel-X demo with our first singer and then when Erika joined the band, that's the second demo, we put out 2000 – 1000 of each. A lot of people have that record, which surprises me 'cause people always ask for [us to play] some of the songs. [Laughs] [Sold Out of Love] could've been our third album because the first demo's completely different songs. We just don't use 'em.

Wait, what's Murat [your first guitarist] in now?
Electric Shadows. He always liked the whole rock 'n' roll part of it, which is fine. His band is pretty good, actually. But I thought he was good with us 'cause he had that whole rock 'n' roll look. He had his style within our style, so it made it special. I got no complaints. Jon's great. He's even better, but [Murat] was a good friend of mine and he kinda ditched out. It makes me sad. It happens. What are ya gonna do?

So then, what were the really early shows like?
They were great. When we first started, the scene was kickin'. The local shows would be more packed than when you have headliners today. Plus I do booking and all that stuff, all our friends in New York and Jersey came out for our first show. We played

Nightingales May 18, 2000. It was packed. I couldn't believe it. We had demos and then I'm not sure, but I think it was the second show ever, we opened for Vice Squad in NYC. And that's what started it 'cause obviously we played in front of tons of people. Back then everybody came early. And right away we hit it off. The first year, second show ever, we played first out of six bands, exactly one year later we're playing forth. So we were doing really well, and our fifth show we went to Atlanta and played the Beer Olympics, so we were playing some good shows right away. People reacted really fast and it was really fun back then. I mean, it still is, don't get me wrong, but the scene was a lot bigger back then. You're talking about five years ago. About '96 to 2001, I think the scene was at its peak.

Yeah, we had Coney Island High, Tramps...
Coney closed in '98, which sucks so we never got to play there. I worked there, I promoted shows, I bartended, but never got to play there. Hey, it happens. You get to play CB's, that's good enough, right? More than good. [Laughter]

Just about CB's, though. The end is nigh, I guess...
Yeah, it sucks. We did the DVD there, so at least we have something to show for it.

Yeah, but people have talked about this and I recently saw an interview with Tommy Ramone, discussing of course the impending closing of it and he said they should get the ball rolling and try and make it a landmark.
They're trying to do that. I don't know what's stopping it.

It's weird. It's coming close. They should've started a long time ago.
Yeah, should've, would've, could've kinda thing. He should've bought the place a long time ago when he had the chance but he didn't. It's easy for all us to say, "Stay open, do this, do that," but it's a lot more money than any of us would be able to afford ever in our lives. It's a lot of hard decisions. We don't know what was going through his mind at the time when he got offered to buy the place. Maybe he didn't realize what he had in his hands – how legendary this place would be. I think they're trying really hard to do stuff. At least it seems that way. He's gotta keep it open; it's our home. It's a family and it's almost like a break in the family. I'm trying not to think about it too much, although I'm always thinking about it anyway. When it happens, it happens. I mean, you had Coney Island High, which I loved and it shut down. It was depressing. How many places have I been to that were shut down? It's sickening, but that's life. All good things come to an end.

I guess, unfortunately. But then also you mentioned your first show May 18, 2000 and of course when you had your record release show that was your fifth anniversary celebration too, so how does it feel to hit that milestone?
Uhhhhhh! You were there! You saw what I looked like – how I was up in the clouds and in heaven. We're always playing with bigger bands, we're always the co-headliner, and this was OUR show. WE headlined it and it was packed. I couldn't believe it. I was a little nervous 'cause it was slow in the start and I was like, "It's the record release show. Nobody's gonna show up..." And I didn't wanna drink, and then I was like, "Fuck it. I need to relax." So I had a drink and I'm sitting there and all the sudden there's mad people. Like what the fuck? And then it was getting more packed. And then I got wasted and it was just crazy. I really worked so hard and it's nice to see people love us and come out and support us. We wouldn't be able to do it without anybody's support. I'm gonna say, I felt special.

Well you should!
Something was done right; something's good. Especially since all this shit got put into the new record and it was a lot of hard times, and it worked. I was very happy. I actually got too wasted and I think I made a fool of myself onstage. [Laughter] And it's all on DVD.

Just about those new songs, what made you go with "Sold Out of Love" as the title track for the last record?
When we went into the studio, we went in to record [that song] as "So Sorry" and then everybody felt a little bored with it. So we started trying to change things around like with a different melody and it wasn't quite working, so Jon was like, "Give me an hour. I will fix it." [Laughs] 'Cause me and Jon wrote the music and I'd written the melody and I never was too crazy about it. Jon went into another room and literally changed the whole melody and lyrics. Pretty much the album is [made up of], if you notice, love songs and stuff like that. It's funny how he put the lyrics [to it] last minute and we're all like, "Damn, that's perfect."

Sold Out of Love is the perfect name for the album, especially since [that idea] revolves around all the lyrics. You get the feel of the album. It's kind of a break-up album – me and Jon, we're not together anymore, so it fit the mood of the album, the lyrics, everything.

Yeah, I was gonna say, the music's upbeat and everything, but definitely there's a feeling it's sad in a way. It's not the happiest of albums, I guess you'd say... [Laughter]
No, I don't think they're really happy lyrics. It just never happens. I guess when I write it's more like I'm complaining! [Laughs] Always complaining about something.

Well, you're getting it out.
I'm venting. Something bothers me and it gives me passion. When things are all nice and pretty, what are you gonna write about? [Laughs] I guess we feel more passionate when something goes wrong and you can write about it. A lot of things went wrong around that time, so we wrote about it. But I couldn't ask for anything better. The album is very passionate. For us, every song means something. Every lyric on that album means something. It's very important to me, let me just put it that way.

Like you said, it all ties together. But musically and just sound-wise and everything...
You like it?!

Yeah! I was telling Jon. But I really think it's a good album; I think it's really strong. I have the two previous EPs you had together on CD, and I really think this one sounds more focused.
Yeah, it is. Well, one, we've been playing with the same line-up, we're all friends, we all know each other, we have the chemistry, and we click. We all know what we want of each other and the band. The last record was more like you have one EP, a collection of songs, second EP, a collection of songs. Put 'em together, you have a collection of songs. I love the first record, don't get me wrong, but it's just a bunch of songs with different meanings. This one was very focused. I can't say it was like 10 years ago. [Laughs] But at that point in time, there was something going on that we wrote about. It was that feeling at that point in time, and it shows on the record. Me and Jon. The break-up album. It's funny.

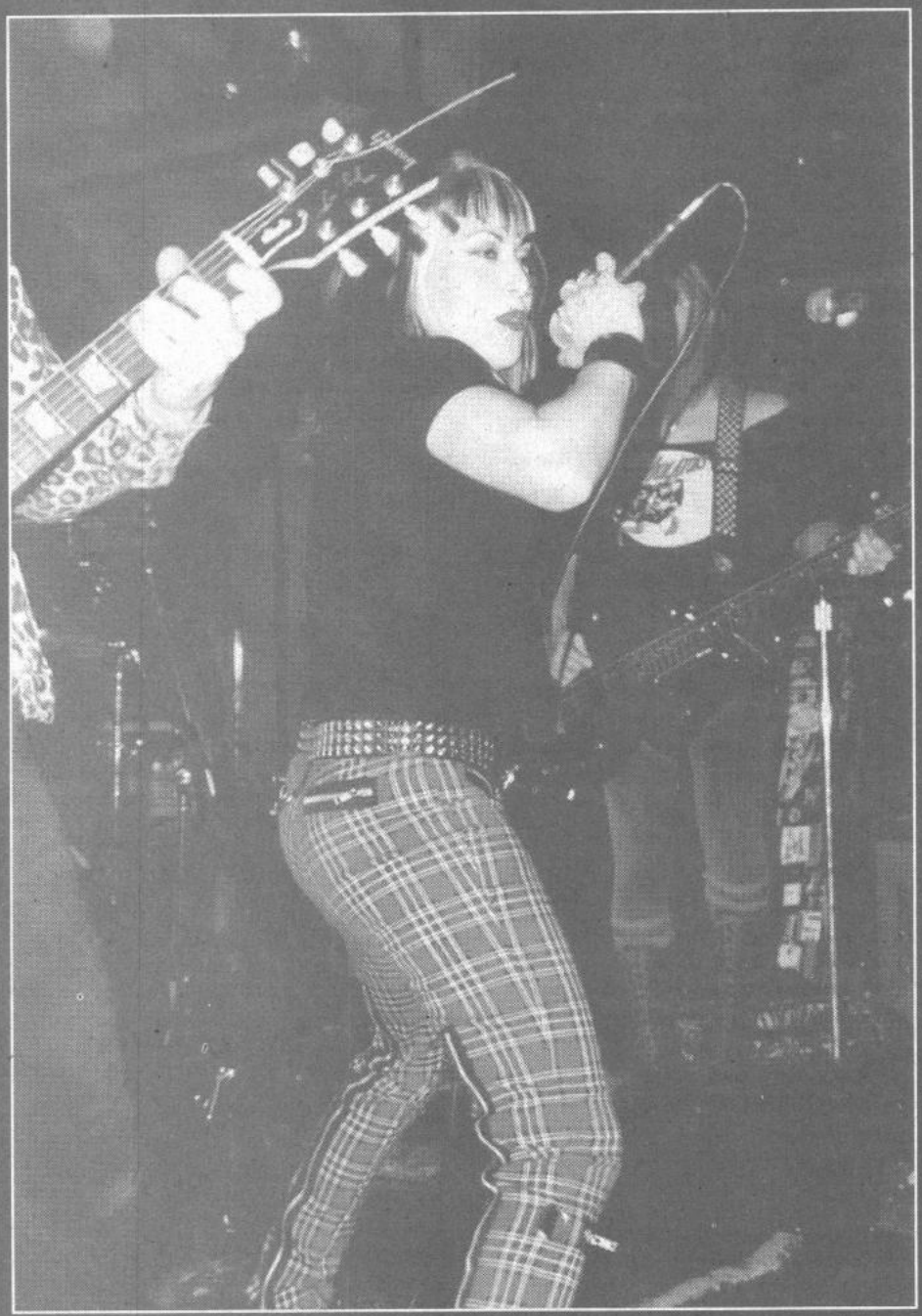
But that's cool you still work together and everything's good.
Can't give that up. We're partners. We work very well together; we just can't be together. [Laughs] It just doesn't work that way.

As for Johnny, is it hard sometimes with him being in The Krays and UFC?
It used to be when he was in The Disasters 'cause [they] were touring a lot, so we'd always have to find a fill-in for him. Then he left The Disasters 'cause he really had to choose. If he wanted to do stuff with us then he'd have to be with us. But as far as The Krays and The Rel-X, we can either play together – we're not touring 12 months out of the year, so when we're on tour, they're not touring; when they tour, we're not touring. UFC doesn't really tour so it's not really a problem.

[Laughs] No, they don't... We were talking about how you're big into booking before, so you always do Connections, too...
I was booking tours all over the country. It's not just NY/NJ. Wherever I can book, I book. I book all The Rel-X and Krays tours. I was booking a lot of bands that were coming into town: The Skeptix, Threats – their tours. But then I quit that because it was so stressful. It was hard for me to focus on The Rel-X and focus on other bands. If I'm on tour, I can't keep up with stuff. So I kinda quit that, but yeah, I'm still doing some local stuff. That's okay; it's not really consuming most of my time. I did the Viva Le Punk festival [October 2003], which I probably will do again eventually. [Laughs] Eventually. That took like 10 years off my life. [Laughter]

Oh no!!!!
People don't realize how hard it is, how much stress comes with it and how much work. But I got through it. Now I just need to relax! It really wore me out.

Well, just know that it doesn't go unappreciated.
Oh, thank you. I appreciate that! Sometimes I felt really shitty about things 'cause people always complain, "How come you don't put my band on?" People talk shit. I'm only one person and there are only so many shows and so much you can do, and people complain that The Rel-X play a lot of those shows, and it's like, hey, if you were doing the job, what would you do? Would you NOT put your band on? People didn't like it, so it's like get off your ass and do it yourself. But if you're gonna be lazy and not get off your ass and do it, then don't expect



somebody else to. I work hard. I think I deserve to put my band on there. Especially when most of the time we didn't get paid for it anyway! It was hard dealing with everybody, people being my friend not because they're my friends but only because they wanted something. And I didn't like that. I realized that's not what I want in life. I want people to like me for me.

I hear that. On a somewhat different note... I'm sure sometimes you get a tag like that you're a "girl band."
Yeah, although there's two guys in it...
Exactly. And I've spoken to some bands that have guys and girls, but whenever there's a girl singing it's always considered a girl band and some bands don't like that...
It's not a big deal for us. It's not like they're calling Jon and Scot girls.

But the thing is I think it shouldn't even matter. It's a band. Good music is good music no matter who's playing it.
I feel the same way. But you know, they say it just to distinguish that there's girls in the band, there's a girl singer. I'm totally the same way: if a band's good it doesn't matter who's playing. But it's like when you get referred to something else, like this is similar to this band. It sounds like this band. The influence is like this. You wanna get a rough idea of what the sound of the band is.

Well, I can see female-fronted...
Yeah, that's what we refer to us as. And when people know the band, they know what's going on. When they go to the Website, they see guys and girls. I totally believe in guys and girls together; I don't like the whole four girls thing. It's great if you're all playing, but I'm not gonna find a girl to play with us just 'cause she's a girl. I want a good musician. That's what matters.

I have this sick statistic. I've interviewed over 150 bands and you're only the seventh female.
Wow. That's disappointing.

It is. I mean, of course it's still male-dominated...
It is male-dominated. It's sad. I don't know why, but I just hope more girls get up there and do it. A lot of girls feel self-conscious or I've spoken to girls that have told me their boyfriends think they suck or they'll never be able to be in a band. I'm like, are you for real?! Don't EVER listen [to that]. You do what you think is right. If you wanna play, play. Even if you suck, play. You practice, you get better.

Yeah, that's how punk started – a lot of people didn't know how to play. Just got up there and played anyway.
Exactly. But let me tell you, a lot of the girls I know that play fuckin' rock out more than the guys do. That's the best thing: when you see a really good girl guitar player, bassist, singer that's 10 times better than any guy you've seen, THAT makes me happy. 'Cause there's a lot of guys bitchin' about it or "girls can't play" or they could try to look pretty and shit like that. We've never really gotten that, so I can't complain for myself, but I've seen it happen.

I'm just thinking of the people I really admire like Texas Terri and Corey Parks. They'll go out in the crowd and fuckin' kick ya in the balls.
I was hanging out with Texas Terri in England. She's cool as shit. She's a girl with balls. You're getting up there; you're rocking out. And that requires balls. She's got fuckin' balls. She rocks hard. Same with Midnight Creeps. Look at these bands; they rock! I'm very into female-fronted bands or girl bands, whatever, but it takes a lot for me to enjoy a band. And when I see girls rock up there it makes me so happy. It just sounds different. It's not really explainable, just different. A girl's touch. [Laughter]

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D.R.I.

INTERVIEW WITH SPIKE CASSIDY

By Ray Van Horn, Jr.

Earlier in the year I caught up with original DRI members Spike Cassidy and Kurt Brecht for a side project I've been working on for close to two years. The interview sessions held with these guys were some of the fondest I've conducted in my professional career thus far, so much I felt obliged to share a portion with the readers of Live Fast Rules. If I need tell you who DRI is, shame on ya, but for the record, DRI at one time was regarded as the quickest band in the underground. These punk legends expanded their horizons, as well as those of the eighties punk and metal scenes by merging the two forms, which modern music history bears as the "crossover phase." While Dealing With It is probably considered amongst many as DRI's finest moment, the band did issue some high caliber speed metal in their evolution with such albums as Crossover, Four of a Kind and Thrash Zone. I urge you to sit back and relax, maybe yell the chorus to "Couch Slouch" in the backs of your minds as Spike Cassidy relays some anecdotes about the band's early days.

Let's start off with when you guys put the band together. You guys were pretty young in 1982 when you started recording what became known as the Dirty Rotten LP. So how did you, Eric and the guys get this put together?

We wound up going to the same shows, we went to see bands at the same venues and we were always running into each other, just talking, blah blah blah. They were looking for a guitarist and I wound up telling them that my roommate was one and they wound up calling my roommate to see if he wanted to practice with them, you know, jam with them. At the time they called, my roommate wound up moving back to New York where he was from, and I wound up filling in for him, checking the whole thing out, you know? So I met with Eric, Kurt and Dennis, who were then called The Suburbanites, and they were basically three guys who had never played in a band before and they wanted to start a band. They had like one song and they could barely even play it, so I went to check it out and we started playing together and working on songs, and before you know it, we were recording the Dirty Rotten LP.

I've always loved the song "Madman." As teenagers, we always used to laugh our asses off and play that song repeatedly...

(laughs)

The old man banging on the door and stuff...

That's what was going on! We were practicing in Eric and Kurt's house and that was actually our third practice ever, I think it was, and we had a little ghetto blaster set up just to record what we sounded like, you know? You could listen back to it, make comments and notes, figure out what needed improvement, whatever. "Madman" was their dad and he'd

come home (laughs) from work, start pounding on the door and say, "Look, you guys get outta here and stop making all this noise! I'm home from work now and I came home to relax, and tell these dummies to get out of here, and you guys need to do your schoolwork!"

(laughs)

The ghetto blaster was still recording as he busted in one time and we recorded it, and we took about a year or two before we actually used it on a record, but we went back and we listened to these old tapes and there it was, and we were like, 'Wow, we should use this!' So we cleaned it up a little bit and used it on our recording. And everybody was asking, "Is it real? Is it real?" We said, "It's 100% real except for the banging." The banging on the door part was kind of muffled and you really couldn't hear it, so we recorded our own banging on the door! (laughs)

(laughs)

Just so you know what was going on! (laughs)

Yeah! (laughs) We thought that was the best, man. I had good parents, so I was lucky, but many of the people we hung with, you'd hear "Oh, my dad's a dick!" or "My mom sucks," so we'd all trip on that song, especially since it literally was real, you know?

Definitely. It was real.

Well, I know the topic is probably unpopular because of his death, but I like to take the stance that Reagan had a lot to do with the uprising of punk and metal in the eighties. It seems like every time we have a hardline conservative in office, the music scene really revolts better because of it. Dead Kennedys, for example, and then you guys did "Reaganomics," "God Is Broke" and "Give My Taxes Back" on Dealing With It. What are your comments on the scene in the Reagan era?

To me, it didn't really matter who it was. Whoever was in office as the president at the time was going to be ragged on by the punk scene, first of all.

Right.

He was just being an actor in everything, much more of a puppet, so much that to the scene at that time he seemed like a farce or something. It was just so easy to cap on with what he did! (laughs)

Yeah.

He didn't really have a strong political background or beliefs or anything that anybody could go on. He was just a popular person, an actor, you know, like Arnold (Schwarzennegger) nowadays! (laughs)

(laughs)

And so until he proved himself as a worthy president, everybody just capped on him, and it was easy to do.

Yeah. That's another thing we identify with, rather, the whole scene did, whether it be picking on Queen Elizabeth or Margaret Thatcher, or picking on Reagan, it's like you're saying, whoever's in office is going to take it in the ass.

Right, and especially for those kinds of people that are definitely more well-known in office, the more abuse they're going to take! (laughs)

(laughs) Right! Like The Exploited used to holler "Maggie, you fucking cunt!" It was guaranteed at least once every album!

Right! (laughs)

Now, DRI was considered the fastest band around until SOD mainstreamed it a little bit. I give DRI one of the biggest credits as far as being one of the bands that bridged hardcore and metal with the Dirty Rotten LP and Dealing With It, which are still two of the fastest albums ever recorded. Were you guys trying to prove something with all of that speed?

No, we didn't even realize it at the time that we were that fast. It came kind of natural for us. We started off, like I was saying, with a lot of members that had never played in a band before or were new. The bass player (Dennis Johnson) was playing with one finger basically and I had to teach him. I was the only one that was in a band before, so I was like the teacher or whatever, teaching these kids what to do, what to play, and so we had to start off really, really slow! (laughs) Eventually, once we learned how to play those songs, we'd say 'Now that everyone can play it, speed it up, do something that's more ferocious and more punk.'

Right.

And we just went further than normal! (laughs) We're like, 'Wow, this is really fun playing fast!' So we just kept doing it and it went a little bit further than we were trying to. We enjoyed it so we kept doing it. There were other fast bands that influenced us, bands like The Freeze, more popular bands like Gang Green, you know, that "Rabies" song on a compilation that we'd heard. We were like, "Well, that's fast, so let's play fast like this!" We did it and just kept doing it and it added to the shock value also, which is something we wanted to do.

Now, I'm not sure if this was anybody's intention or not, but as I remember the scene back then, I was always one of the metal guys but I soon began to love punk and I wanted all the bullshit to stop between the two sanctions since the metalheads and the punk guys were at each others' throats all the time. I was like, 'Fuck this, we need to be united!' (laughs) Because together we were all outcasts, and then DRI came along and SOD and all of a sudden speed metal started getting faster and then once you guys put out Crossover, there obviously became a term to go along with that. Do you feel there was any kind of intention by DRI to help bridge the whole thing together?

Oh, definitely! I came from rock and roll roots that got me playing guitar. It's kind of a hard rock that merged into metal, I guess metal back in those

days...

Right.

It was labeled hard rock back then, like Led Zeppelin, Black Sabbath and everything like that, and so I was always into that kind of music and most of us were. When we first started as a band, it was almost against the rules to like that kind of music.

Yeah, I remember!

You know, the anti thing in punk was against rock and metal; we even had a little bit of it on the first record because we were into it. We started seeing this anti movement against it and didn't really understand it. After we released the first record and it came time to release the second record Dealing With It, I had friends who were into metal turn me on to Metallica's first record, Slayer's first record, and that was speed metal!

Right, right.

And it was like, 'Whoa! This is really cool!' I really liked it. It had almost everything the punk/hardcore movement and music had except for the lyrics! (laughs) They were really hokey, or whatever, about the devil or metal up your ass! (laughs)

(laughs)

And so it was like, this music would be really good if it just had some good political lyrics or something like that, and so when it came time to write that record, I was listening to those records and a lot of it came out in my writing, and that's how the little changeup on Dealing With It came about where we had more of a metal edge and influence to our stuff.

Right.

Then eventually on Crossover, we were being labeled as a crossover band, a band that was fusing punk and metal together, and we said 'Okay, if that's what we are, then that's what this record is!' So we named it Crossover.

Yeah, that was cool since it helped market yourselves, but moreover it defined what was

going on in that period between 1986 and 1987.
Yeah, we were playing shows in San Francisco at a place called The Mabuhe Gardens and right across the street from that was The Stone. The Mabuhe had punk rock shows and across the street were metal shows. Sometimes they'd be on the same night and there'd be a line of kids in front of each club right across the street from each other and fights would break out. They'd start throwing bottles back and forth across the street and stuff like that. I said, 'This is really stupid!'
(laughs) Absolutely!
And we were all for bridging the gap and breaking down those barriers and saying it's really not all that different besides the lyrics, what-not. It's all rebellious music and maybe people should have a little more open mind to it and not make a decision from what your friends tell you or what your friends do, just have more of an open mind about it, and think about it before making your opinion against it.
No doubt. What's funny to me is that I pick four bands from the era that helped bridge both sanctions together, and they're all acronym bands like DRI, SOD, MDC and GBH.
(laughs)
All those bands helped fuse it together, I think.
Well, what about COC?
COC, right. There's another one.
There's another one.
Yeah, because they eventually went to straight metal and did just as good a job. Their latest album, In the Arms of God, holy hell...
We were touring with them back in '84 and '85 and they always had this Black Sabbath groove to them that I always found really cool, being a fan of Black Sabbath, and we really got along well with the band a lot and I really liked what they were doing and we kind of followed them a little bit, I would say. It was merging with rock and roll and playing along with that, because it was something we were into and it was fun, you know?
Yeah. I myself felt enriched by the whole thing because I got turned on to Black Flag, Crass, Bad Brains and eventually The Ramones. I feel really enriched by the whole experience.
Exactly. There's a lot of bands that you've mentioned that are my old favorites like Black Flag and The Ramones. They were a big influence on us.
The Ramones saved my life back in college, man! (laughs)
(laughs) Before DRI, I was in a cover band when I lived in New York. I was in a cover band that played Ramones and Sex Pistols songs. (laughs)
By the time I heard (Bad Brains') I Against I for the first time, my whole world stopped. I mean, it's crazy. Good memories, man.
SC: Definitely, definitely.
So you guys got to play with the Kennedys on the Rock Against Reagan tour and the two of you bands had to go hand-in-hand well. What are your memories of playing with a band like the Dead Kennedys?
Just bigger, crazier shows! We would play to a couple hundred people and it'd be fun and pretty crazy too, but when we played with Dead Kennedys and bands like that, there'd be a couple thousand people instead, you know? Big, huge pits and stage diving, like, twenty people at a time! (laughs) There'd be one, then another one, then another one, then another one, and another one! (laughs) There'd be ten people jumping off at the same second off the stage and wiping out the whole front row! It was just crazier and a lot more fun.
Like an Andrew WK show nowadays.
(laughs) Yeah! I really enjoyed playing a lot of those shows. We used to consider ourselves the background music to the slam pit, and there would sometimes be so many people onstage... you watch an old video or something, and I remember you couldn't even see the band! (laughs)
(laughs)
And I thought, 'This is really cool!' Because I didn't consider ourselves a band that you could really watch. I mean, we kind of just stood there and played our music or whatever. It wasn't like we were prancing around the stage and there weren't lights and smoke and that stuff; it wasn't very theatrical. We didn't have any choreographed jumps or anything like that! We just got up there and played, and there really wasn't much to watch, but when you put the crowd to it and the crowd was in all these slam pits and people were diving off the stage and off the p.a. and balconies, then that made it entertaining! That made it something to watch! I kind of thought we were boring, you know?
(laughs)
(laughs) Visual-wise! ✪

CAUGHT IN A TRAP

By Janelle Jones

From the ashes of One in the Same (and a slew of other NYC bands) comes Caught in a Trap, a Brooklyn/Queens-based five-piece who play intense, fast, angry old-school hardcore/punk/thrash. Undaunted by the prospect of having to basically start all over making a name for themselves, it was evident when I sat down over a couple rounds of drinks with three of the fun-loving guys – vocalist Paulie, drummer Jay, and guitarist Matt (bassist Sammy was M.I.A. for the interview but added much "color" to the conversation later on, and at the time, guitarist James wasn't in the band) that they're up for the challenge. Already playing lots of shows, impressing with their brutal sound, and readying their debut recording for release (which should most likely be out by the time you read this), these New Yorkers are well on their way to getting some major recognition in the scene.

SO YOU HAVE SOME DEVELOPMENTS GOING ON – YOU'RE FOCUSING MORE ON CAUGHT IN A TRAP.

Paulie: Yeah, the new band is called Caught In A Trap. We decided to go with this. Me and Jay have been playing in bands for well over 10 years now. The last band we were working on for over the past year [One In The Same] and have had members coming and going, couldn't get nothing solid. Finally put out a good recording and a month or two after [that], I started singing, [Matt] started playing guitar instead...

Jay: Flaky singers and flaky bass players. We finally got the bass player thing nailed down... Anyway, I was in a band with Matt and Sammy before and I've been in bands with Paulie for years, and we just decided let's put 'em together...

Paulie: This is the first band I'm singing in. I was always playing guitar with Jay.

I WANTED TO KNOW WHAT'S THE DIFFERENCE FROM PLAYING GUITAR AND BEING THE FRONTMAN? PROS AND CONS.

Paulie: There's no cons, really! I enjoy it a lot. I can tell you a pro is I don't have to drag a ton of equipment to the show anymore. [Laughter] I seem to be enjoying that a lot. I live on the second floor, so I was getting tired of getting home late every freakin' night after a show, dragging all my shit up to the second floor. I enjoy doing both, but everyone seems to like the way it's going. I get to express myself a little better. I get to write about a lot of different things.

Jay: What happened was Paulie started writing a lot more lyrics with One In The Same and the more he did back-ups and started writing lyrics, it just made more sense, like, "Yo Paulie, you should just be that guy because we can always find a guitar player." [Laughter]

Matt: Yeah, right...

Jay: Fortunately, we found a good one. Metal-thrashing Matt.

Matt: Yeah, that's me, right.

Jay: This band now for me, it seems to take all the best parts of all

the other bands I was in and put them together.

HOW DID THE WEEKEND TOUR GO – THE FIRST [LONG-DISTANCE] OUTING?

Paulie: It was pretty good; the people took care of us. We got free food, free beer. [Laughter]

Jay: We said we'd never talk about that weekend again...[Laughter]

Matt: The weekend was fun. We had a great time. Can't wait to do it again. It was just a lot of driving Thursday night. We left here Thursday night and got to Richmond at nine in the morning, and the show wasn't till nine at night. We didn't have a hotel room. We just slept in the van. Nobody showered...

Paulie: When we got to Florida, we were looking for a hotel and the owner [of the club] said, "You ain't gonna find a hotel in this neighborhood," and he offered us a shower out in the back of the club. [Laughs] With a hose...

Matt: Yeah, we all got hosed off.

Jay: You think that sounds bad, but after not showering for three days... [Laughter]

SO YOU PLAYED VIRGINIA...

Paulie: Yeah, Richmond, VA and then we went to Miami.

Matt: Virginia was good. We played McCormack's Irish Pub and we played with a band Bloody Crackdown and they took care of us. They fed us and got us free booze. You can't ask for anything more. [Laughs]

Jay: Churchill's was great. Miami. If anybody else gets a chance to play there, do it because we would've been arrested in NY in three minutes with the shit that was going on there.

WHAT HAPPENED?!

Matt: We stopped at south of the border and got a ton of fireworks. We showed up at the club in Miami, and we got there so early, so we were bullshitting with the bartender, [and we mentioned] we stopped and got a whole bunch of fireworks. The guy had a thick Irish accent and he's like, "Oh, you got fireworks, mon, great."

"MON." [LAUGHTER] [A CARIBBEAN-IRISH ACCENT...!]

Matt: He's like, "Let's go shoot 'em off!" So then we start shooting off fireworks and we were shooting Roman Candles at cars going by. We were like in the ghetto. It was called Little Haiti. It was really ridiculous down there. We're shooting off fireworks at cars, and then Bill (who we brought out with us) shot off this giant bottle rocket and all the sudden it flies right over a cop car that's going down the block. The cop car doesn't even stop. Nobody stopped.

Jay: We were throwing [them] down the block. They'd hit something; they'd just fly anywhere, and explode.

Matt: Walgreens grass went on fire. Jay had to run across the street and stomp it out. And then because of [the fireworks] the guy hooked us up with food; we drank for free all night.

Jay: The more you destroyed that fuckin' neighborhood, the more they liked you. [Laughter] It was totally ass-backwards. It's like, what's going on here?!

Matt: Came back out, our van had burn marks on it from the fireworks... The show itself wasn't amazing, but it was a really fun time.

Paulie: The show in Florida kinda wasn't a great turnout 'cause Social Distortion played a town over that night. But supposedly Churchill's, a lot of bands play there, they always have great shows. We happened to show up on the wrong night, I guess. [Laughter]

THAT HAPPENS... WHAT ELSE DO YOU HAVE PLANNED?

Paulie: Since the trip we decided [One in the Same] is definitely done with, so now we're concentrating on Caught In A Trap. We got a couple shows coming up. It's kinda like starting all over again. We're a new band. We gotta start getting our name out there.

Jay: It's all right. We've been around long enough where it's a lot easier.

Matt: Pretty much the plan now is we gotta record and put out something new. We already have a demo out that's a live recording we did on WFMU. We just have to get in the studio and do a studio recording. We got a bunch of shows lined up and hopefully go back out again as soon as possible. And hopefully [play] more states in between

instead of driving 15 hours at a time to go play [a couple shows].
Jay: There's a couple states I'm glad we didn't... [Laughter]
Paulie: The original plan was to hit a lot more states on the way up and down, but in the end after it being "You're booked; you're canceled. You're booked; you're canceled," we're lucky we got those two shows, I guess.

OKAY, HERE'S SOMETHING, THOUGH: WHEN I INTERVIEWED EYES OF HATE, WE WERE TALKING ABOUT HOW THEY WANTED A SECOND GUITARIST, AND THEY MENTIONED A "PAULIE." I DIDN'T PUT TWO AND TWO TOGETHER THAT THAT WAS YOU! SO YOU PLAYED WITH THEM FOR A BIT.
Paulie: Yeah, I played with them for about two years. I recorded on the second album, 'All Around Us'. Nowadays, though, they got a new guitarist. I think they re-recorded [tracks]. They took my tracks off, but whatever. [Playing with] Eyes of Hate was a lot of fun.
Matt: They're doing a different thing.
Paulie: Yeah, they wanted to go in one direction.
Matt: Yeah, they're more like street kinda ABC No Rio kind of scene. That's definitely not what we're doing.

[TO JAY] YOU PLAYED WITH THEM? HOW LONG AGO?
Jay: Two or three years ago. I did most of that first album. And then we did a second album together; I brought Paulie in there. Then I parted ways. And Paulie had to show his allegiance to me. [Laughs] They're a good band, though. I hope we get to play with them some more.
Matt: They're definitely still friends.

SO YOU SAY YOU'RE MOVING TOWARDS MORE METAL...
Matt: Not metal, but...

NOT METAL-CORE? [LAUGHS]
Everyone: No...

FASHION-CORE?! [I JEST!!]
Matt: It's like fast hardcore with thrash influence, like '80s Menace.
Paulie: It's old-school no matter how you look at it. Some bands have a little punk sound; some bands got a little metal sound.

LIKE OLD AGNOSTIC FRONT.
Matt: Well, maybe not...

UH OH!
Matt: They're a great band.
Paulie: Yeah, I guess in a way like the old AF. I don't wanna like say, "We sound like this." We write different shit. I don't like to say we sound specifically like anything. It's all old-school hardcore.
Matt: This band ain't metal-heads, but...

WAIT, YOU'RE METAL-HEADS?!
Matt: Yeah, yeah, we get in trouble for that... So that's why it helps out Paulie bringing in other riffs so it doesn't get stuck in one style. It makes a difference.

SO LYRICALLY NOW, WHAT ARE YOU WRITING ABOUT?
Paulie: Basically whatever comes to mind. A lot of shit I write about is whatever I deal with every day in my life, whether it [pertains to] whatever job, you know, I'll sing about one shitty job after the other. I like to sing about things that piss me off, things I observe about people, topics of the world. I usually can find the negative point of a lot of topics, but I'm a nice, happy guy, so I try not to sound so down about things all the time, even though in the end no matter what...
Matt: He always writes about negative things. It's so weird.
Paulie: [Laughs] Yeah, I tried writing an upbeat, positive thing, and I didn't like the way it came out. I had no input for it. If I talk about the negative end of it, I could go on for hours.
Matt: I take a lot of things from pop culture, like I write stuff about TV. I write a lot about girls, too. We'd always write in the old band about smoking blunts...and getting fucked up, but now with the new band I take it more seriously. But we got a song about 'The Twilight Zone' called "The Obsolete Man" and in a way it's political, but it's about a TV show, so it's not politics, you know what I mean? I think the lyrical subjects are a lot more serious than anything else I've ever done. Every other time I'm in a band it'll be about ugly girls or just getting fucked up. But now it seems like everything seems to be a comment on something – relationships. Definitely not political. There's nothing political about this band.
Jay: You said relationships. Not necessarily a man and a woman...
Matt: A relationship to other people in general.
Paulie: Well, wouldn't say not exactly political either. It's not like we're a political band, but basically everything I write about is just my opinion or my outlook. But I do have lyrics that just say what I think is fucked up about our country, what's fucked up about people, what's fucked up about the government, what's fucked up about everything that's going on. But I wouldn't say we're a political band, even though some of the topics might be in that direction. 'Cause, hey, I'm a happy guy. I just wanna have a good time! [Laughter] ...I make everybody else miserable but I'm having a good time.

WAIT, YOU MENTIONED A 'TWILIGHT ZONE' EPISODE...
Matt: "The Obsolete Man" with Burgess Meredith, it's about...

I KNOW HE WAS IN THE ONE WHERE HE'S STUCK ALL ALONE...
Matt: With the glasses? No, that's not it. I could go on and on about all the Burgess Meredith 'Twilight Zone' episodes, but it's not gonna happen. [Laughter] But it's kinda like '1984' with the Big Brother thing, where the government is dictating what you believe. And it's funny because the song sounds political and it's about what the government will let you do and what they won't let you do, but it's really not a political song. It's more like a tribute to 'The Twilight Zone' because I love [that show]. When you hear it, it's gonna sound like we're a political band, but if you know 'The Twilight Zone', you'll get it.

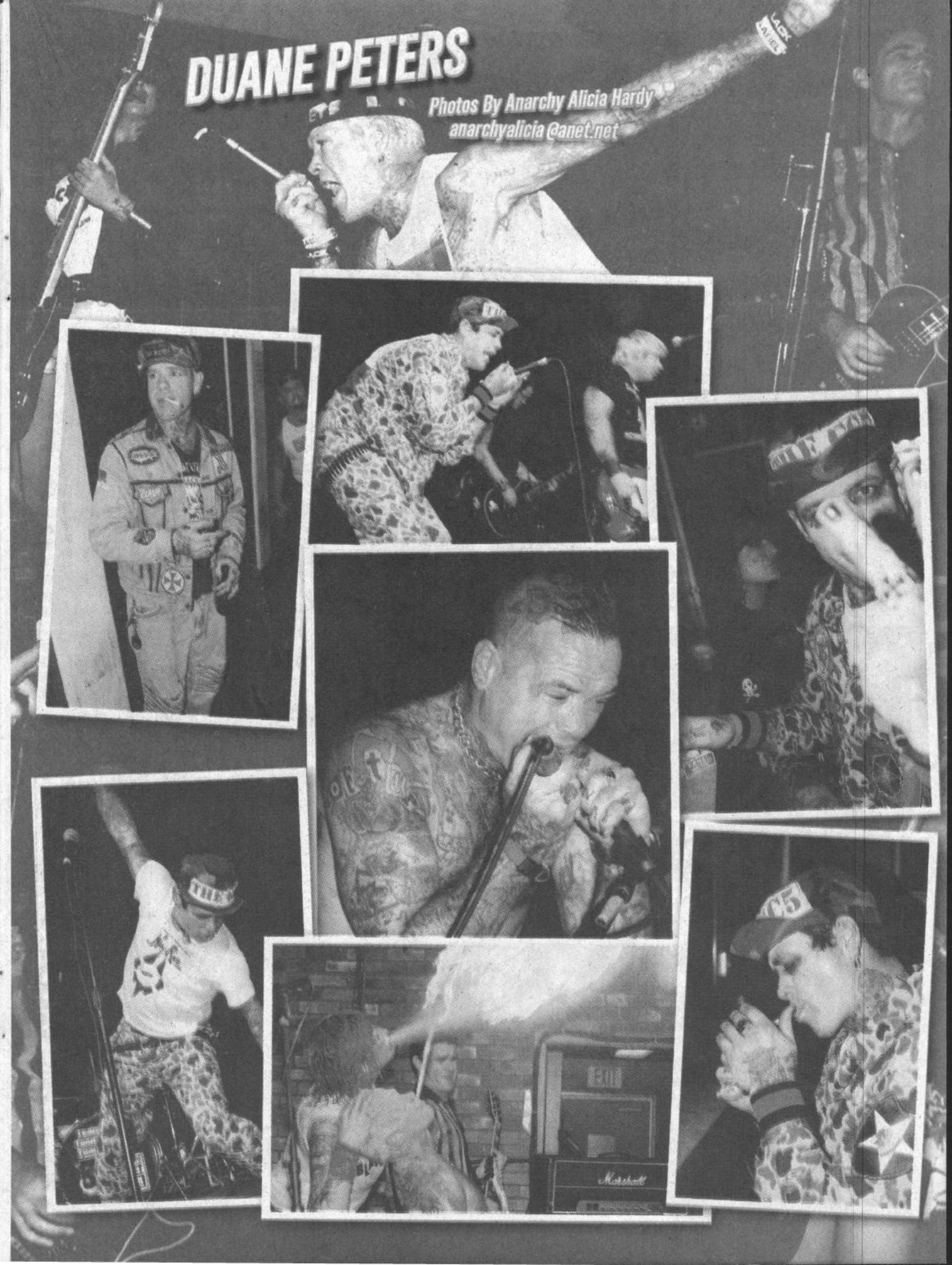
AT THE END OF THE DAY, WHAT WOULD YOU WANT PEOPLE TO KNOW ABOUT THE BAND?
Matt: I think people should know that even though everybody's seen our faces in all these other bands we played in, they shouldn't just judge us by what we've done before because then we'd be in a lot of trouble. They should take it as a new band, I guess. That's all I gotta say. I don't wanna be judged for my past mistakes. What about you Jay?
Jay: I feel the same way. That's what I was talking to these guys about: the past is the past. This is what we're doing now.

BUT WHAT DO YOU WANT PEOPLE TO KNOW OTHER THAN THAT YOU'RE NOT RELATED TO ANYTHING YOU DID BEFORE?
Jay: What can you tell people? Just come out to our show and judge for yourself. We're a killer band. If you like hard, fast music, you're gonna like it. Any time I play the drums, man, I picture like my ex-girlfriend's mother. [Laughter all around] That's it. That's her head – the snare drum.
Matt: I want everyone to know that we'd appreciate it if they bring drugs to the shows. That's what I'd like everybody to know.

www.myspace.com/caughtinatrap ✪

DUANE PETERS

Photos By Anarchy Alicia Hardy
anarchyalicia@anet.net



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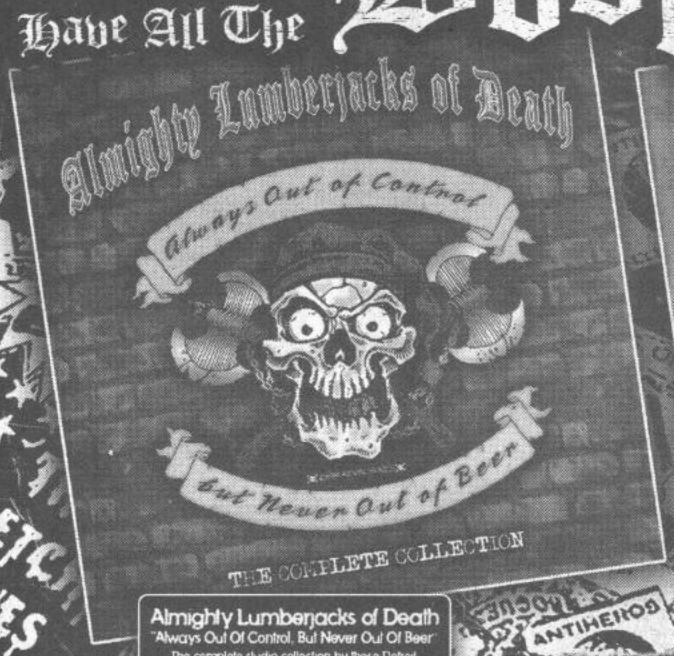

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THE ADOLESCENTS

AN INTERVIEW WITH STEVE SOTO

By Mike Rodriguez

The ADOLESCENTS started OC punk rock. They influenced generations of punk kids with the release of their first album, the "Blue Album." The Adolescents aren't done yet though. They are in the middle of touring of a newly released record "OC CONFIDENTIAL." It is blistering with punk hits and is as good as anything else they released. This record will a new generation of fans to get into one of the best punk bands of all time. Bass player Steve Soto recently gave me the opportunity to ask him some questions about him and what is going on in ADOLESCENTS world.

WHAT IS YOUR NAME. HOW YOU DOING.
Well right now we are out on tour. My name is Steve Soto and I play bass in the ADOLESCENTS.

HOW IS THE TOUR GOING RIGHT NOW?
The tour is going great; right now we are out with THE BRIGGS and the week before this with SUICIDE MACHINES. The tour has been going great though, they crowds have been great at every show which we love

CAN YOU TELL ME ABOUT THE TOUR LINEUP THAT YOU HAVE RIGHT NOW? WHAT HAPPENED TO THE AGNEW BROTHERS?
The lineup right now is Tony, Frank Agnew, and I. Derek from SOCIAL DISTORTION has been playing drums and Frank's son has been in the band a couple years now on guitar. Frank Sr. isn't coming back till the end of the month; he is in rehab right now. He had arthroscopic surgery on July 29 in San Diego. Joe is doing a great job filling in.

WHAT DO YOU LIKE TO PLAY MORE. LIVE OLDER STUFF OR NEWER STUFF?
I like to play good songs and we have good songs on both our old and new records. There is a lot of great stuff on new record. One song I love to play is "Kid In The Black Hole." I really don't have a preference though between old and new.

WHAT KIND OF CROWD COMES TO YOUR SHOWS?
In the beginning there were a lot of older kids. It is still mostly kids but there are guys that show up that I saw 15 years ago. There are a lot of kids that heard about our stiff and just got into it.

IF YOU COULD PICK A BAND THAT YOU NEVER GOT TO TOUR WITH BEFORE. WHO

WOULD IT BE?
We would probably pick CHEAP TRICK. We all love CHEAP TRICK and would take a pay cut to go on tour with them. It's hard to just pick one.

TELL ME ABOUT YOUR NEW CD? HOW DOES IT COMPARE TO YOUR OLDER STUFF?
Well this is our first all new CD in awhile. We started doing reunion shows at first and then we starting to write some songs. This CD is definitely a mix of a lot of things. When we first started writing it wasn't to far after 9/11. Some of that definitely made it in there. We started writing right after 9/11. Personal anguish that Tony went through when we first started to make the record and written this. We were working together help him work through it, were all like brothers. Natural thing to do is to help him through hard times.

WHY WAS THIS RELEASED UNDER FINGER RECORDS AND NOT FRONTIER?
Frontier works with our back catalogue and that kind of thing. Finger is a new hard working label with a couple other bands. We were originally considering working with some other labels like Side One Dummy and Kung Fu, but Finger made us feel special. We were the priority on Finger and that made us feel good.

DO YOU THINK YOU WILL RECORD ANOTHER RECORD?
We have started talking about recording another record actually. We have begun banging stuff out again and a new record will probably be not too far on the heels of this one. The newest record took a lot of time to complete it. The next one will come a lot quicker.

HOW DO YOU FEEL THE ADOLESCENTS HAVE EVOLVED AS A BAND OVER THE YEARS?
I mean, we have all gotten better at our instruments. Tony is a lot more focused on the lyrics and stuff. For the most part though, a lot of the angst and aggression that fueled the ADOLESCENTS is still there, just in a different fashion. We are still pissed off. (laughs)

WHAT ARE YOUR PLANS IN THE FUTURE?
We are touring right now and we should be doing that for a while. We will then make another record and do everything again. Tony is a school teacher so we don't tour year round. We tour when we can. We are going to start touring again in December.

EAST OR WEST COAST?
We like both. It doesn't matter where we are if they are kids are stoked to be there.

HOW DO YOU FEEL THE PUNK SCENE HAS CHANGED OVER THE YEARS?
MTV and all those stations brought music and punk to a new level. Now everything is cookie cutter and fits into a box. In the late 70's different radio stations would play all kinds of different music. We heard a station today that played old DEAD BOYS and MODERN LOVERS and were blown away. It's disappointing that these artists don't excite anymore. It's starting to creep back though which is great. There is one in the LA now that plays the BUZZCOCKS and X. There is not as much freedom. Even in punk rock you could have THE GERMS and then call it 2 different sounds. There was a lot of punk in LA and then it became more hardcore. There still was a certain sound, a NOFX sound. It gets kind of stale and this is the way it's become. Music seems to be gravitating toward what box corporate America wants to be in.

SOME WOULD SAY PUNK REALLY STARTED IN 77. WHAT WAS IT LIKE?
Back then there weren't as many people and there would be shows at backyard parties and clubs with 20 people inside. There was a total camaraderie among everyone. Kids used to have to make their own punk clothes. Now you can buy ready made for you. I know the bottom line is it's about the music, if the kids are getting the music that's the good thing.

WHAT MOTIVATES YOU TO KEEP PLAYING SHOWS AND RECORDING MUSIC?
With the ADOLESCENTS we just recently started to play shows again so that has been keeping me motivated. These songs are really special to us. I get as big of a kick out of playing these songs now as I did when I was 15. I appreciate them more now. What I do is fun and what I like to do, I can't imagine doing anything else.

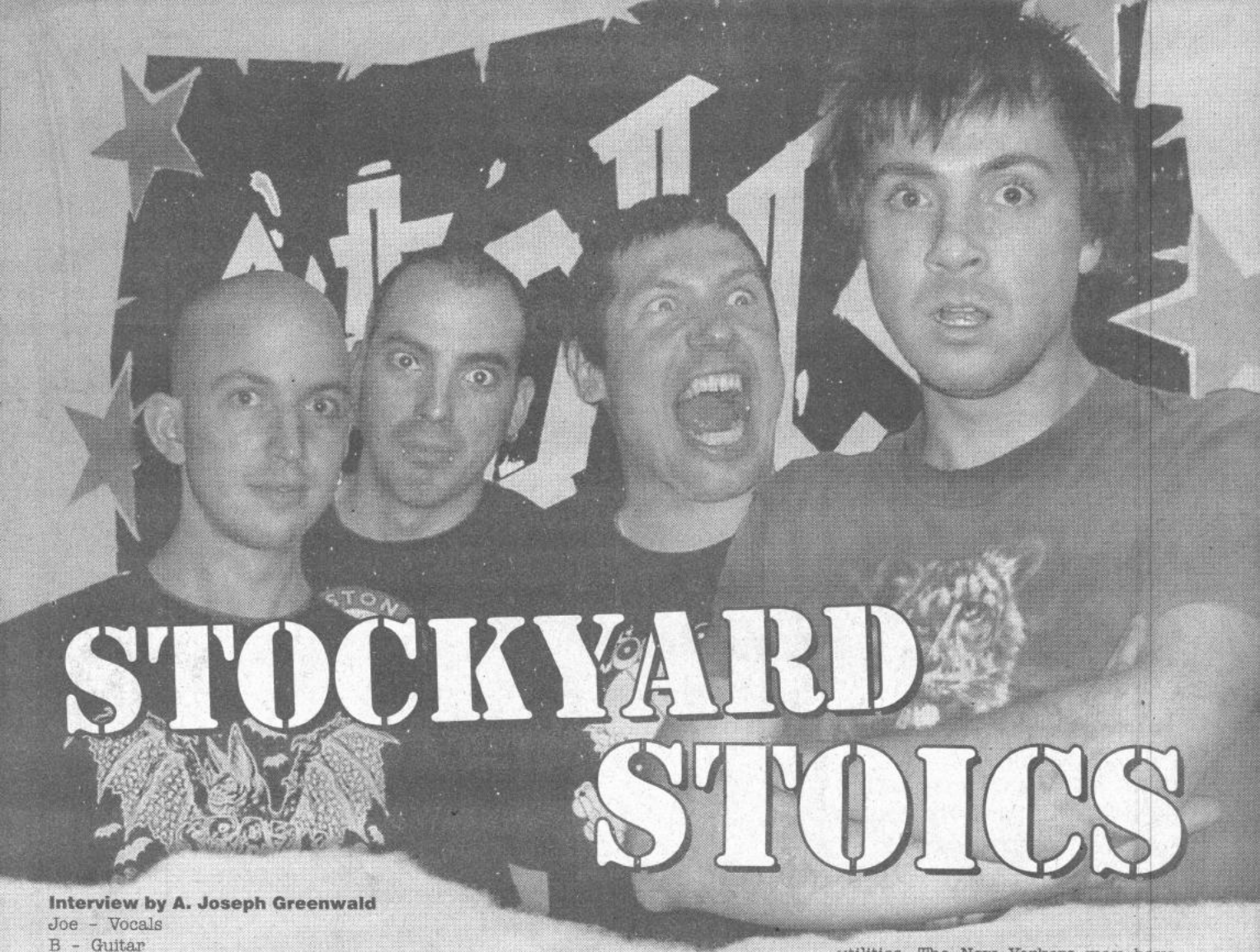
WHAT HAS BEEN YOUR FAVORITE PART OF PLAYING IN BAND?
I have had so many great times while playing in bands. I got to record with Joey Ramone in 22 JACKS. We played a show in LA backing him up and then did a 40 minute RAMONES set. That is definitely pretty up there for me. Getting to meet people that inspired me was pretty awesome; I got to meet Joe Strummer. I got to meet John Doe from X. Also we got to play all over the country and the world.

WHAT IS YOU GREATEST ACHIEVEMENT WITH THIS BAND?
I think the Blue record itself, I mean its influence has come out and is cited it as an influence a lot of places. Its message has stayed the same as when we put it out. We made timeless album. CDs now get jaded pretty quickly, so to make a timeless album has to be one of our greatest achievements.

HOW DO YOU WANT TO BE REMEMBERED AS?
Going back to that record, I always want to be remembered for that CD. Musically we did the stuff that people nobody in punk rock had done before and people are still copying now like guitar octave and starting the OC style punk rock. The OC style IS us, not SOCIAL DISTORTION. They were similar, but we had different sounds. AGENT ORANGE sound different from us and SOCIAL DISTORTION. We ALL were from OC but we WERE the OC band. This is not to take away from what they've done..

WHAT ARE YOU LISTENING TO RIGHT NOW?
Today, we are listening to that station I talked about while we are coming into Miami. We listen to radio most of the time. I've been listening to a lot of classic rock on the road and at home the new ALKALINE TRIO album. That's probably the only newer record that I've been listening to Quadrophenia by the WHO.

WHAT IS YOUR FAVORITE ADOLESCENTS SONG?
Probably "Kids of the Black Hole" or "LA Girl" for me. ✪



STOCKYARD STOICS

Interview by A. Joseph Greenwald

Joe - Vocals
B - Guitar
Aron - Guitar
Ella - Bass
JP - Drums

FIRST OFF, WHO'S IN THE BAND, WHAT DO THEY PLAY, AND WHAT IS THEIR DRINK OF CHOICE?

Joe: I'm Joe Piglet, I play nothing, and I favor sickly sweet soda pop with lots of sugar and caffeine. Mountain Dew is the standard but recently I've been keeping my eye out for Tropical Fantasy "blue pop" flavor. It's cheaper.
Ella: I'm Ella, I just started playing bass and doing a little singing, and I'll have a Ballantine with the puzzle under the cap, please.
Aron: I play guitar, and I drink whatever is cheap.
B: I play guitar, sort of. I sometimes sing. I drink bourbon when I can and Diet Coke when I can't.
JP: Drums. Liquid.

HOW LONG HAVE YOU BEEN PLAYING TOGETHER?

Joe: STOCKYARD STOICS played our first show Halloween 1999, but we've broken up a lot in the interim.
Ella: The first time I saw the STOICS play Joe had a moustache...and I laughed and laughed.

TO SOMEONE WHO'S NEVER HEARD YOUR BAND BEFORE, HOW WOULD YOU DESCRIBE YOUR MUSIC?

Joe: We're really fucking good. Like, goddamn. When I'm writing to people asking for shows I say we're "dancey political 77-ish DIY punk rock." But they rarely write back, so maybe I shouldn't put that in here.
Aron. Fucking Awesome!!!! "We're the only band the matters" to quote MANOWAR. MANOWAR has actually accepted that we are a better band.

I KNOW JOE HAS BEEN SPLITTING HIS TIME BETWEEN BROOKLYN AND PHILLY FOR THE PAST YEAR OR TWO. HOW WOULD YOU COMPARE LIFE IN NY TO LIFE IN PHILADELPHIA?

Joe: My NY rents ranged from $250 to over $500 a month plus utilities. Current Philly rent is $82.50 including utilities. The New Yorkers may have a thing or two to say about other aspects of the two cities, though...
Aron: We're stupid, we like the high rent in NYC.

IT SEEMS LIKE THE SCENE IN NY IS A LITTLE FRAGMENTED RIGHT NOW. YOU GUYS ATTRACT CRUSTIES, HARDCORE KIDS, DRUNK PUNKS, SKA KIDS, AND THE ABC NO RIO CROWD. WHAT'S YOUR PERSPECTIVE ON THIS SINCE YOUR MUSIC BRINGS TOGETHER SO MANY DIFFERENT MUSICAL AUDIENCES?

Aron: All those people come to our shows? You're not just talking about one person who is into all of that?
B: I like it. I've never been a big proponent of one sub-section of the punk scene over another, so I like it when all sorts of folks show up. Its kind of reflective of our music, and of my own sense of punk.
Joe: Wow, when you put it that way we sound like a grand unifying force, bringing all the different aspects of the counterculture together to realize 'hey– it's not each other who are the enemy, it's the fucking Man.' And then we

PHOTO: Konstantin Sergeyev

all go smash the Starbucks together. The utopian army.

I KNOW I'VE SEEN A COUPLE FIGHTS BREAK OUT AT YOUR SHOWS IN RECENT YEARS, BUT THEY SEEMED MOSTLY THE PRODUCT OF MISUNDERSTANDINGS, OR OVERENTHUSIASTIC (OR OVER-INEBRIATED) DANCING.

Joe: Damn it, damn it, damn it. What about the Starbucks? What about the real enemy? In all seriousness, there have been some fights at our shows, which really bums me out. I think that some contrasting dance styles have integrated badly, between the silly rhythmic DIY dances and the thrashy-smashy crowd-surfing thing. I think it's important that everyone give each other space to enjoy shows in their own peculiar fashions, and that people be a little careful to take care of one another. Not to the point of complete boring-ness, but just having enough awareness that you're not kicking people in the face repeatedly. Y'know?
Aron: I think for the most part our shows have been very mellow (not many fights). I have seen a few people get mad at other people's dance moves. I don't think that there are very serious fights because of that. It's a punk show. The Stockyard Stoics fans didn't invent "Slam Dancing". It has been going on longer then most of our fans have been alive. People need to be tolerant and communicate with each other more often. Yes, it is annoying to get a foot in the face when you are trying to watch the band, but if you are really not into that maybe you shouldn't be standing in the middle of the pit. Also people who are raging it up in the pit need to be respectful of the people that are not involved. Have fun!! Damn it! I think it would work a lot better if everyone read the old Thrasher Magazine article on how to Slam Dance. Ha, ha, ha. And remember the Circle goes counter-clock wise.

FOR A LOT OF BANDS OUT THERE PUNK IS MORE A STYLE OF DRESS THAN ANYTHING ELSE. FOR THE STOICS IT SEEMS ALMOST IMPOSSIBLE TO DIVORCE YOUR MUSIC FROM THE POLITICAL VIEWS YOU ESPOUSE. WHY IS THIS IMPORTANT FOR THE STOICS?

Joe: You know, everything is political. Staying at home and watching TV all day is political. Do you suppose that Dick Cheney and Karl Rove (if they cared) would rather have the world punk scene staying at home and dyeing our hair and sewing on our third and fourth Exploited patches, or singing and talking about real issues, raising money for real causes, participating in protests, and trying to help build a viable alternative society? This is not to demean the fashion side of punk—that's where punk started, and I think that's how most of us first noticed punk. But if it ends at the fashion, then it's just a change of clothes that anyone could wear—Ashlee Simpson, Nick Lachey, the Bush twins. It's gotta also be how we interact with each other, and how we as a scene interact with the rest of the world. Which is not to say that we can't look darn good doing it.
Aron: Sum 41, and Avril rule!!!!! I am so glad that they have joined forces!! I think we are going to be seeing see true real punk rock soon!!
B: There's this perception that it's somehow possible to "political" or "non-political", I think as a byproduct of some of the more actively political sections of the scene. The reality, as Joe pointed out, is that there is no such thing as non-political. You say you don't care about the war? What about when a buddy of yours gets killed fighting in Iraq? Hmmm, all the sudden its personal. Labeling this music or this way of life as political is a tool that some folks use as a way of avoiding the reality that they are partly responsible for the state of the world in which they live, and that other folks use to justify acting like an asshole on a personal level (I'll treat you like a dick and its OK 'cause tomorrow I'm going to a protest to change the world, I'm cool like that). You can't separate the two- you have to treat people right on a personal level and work as much as possible to make sure the world isn't a shitty place for everyone to live. Hopefully a little of that idea comes across in our music.

THE SONG "THE BALLAD OF MAGA & SQUEAKY" IS ABOUT A FRIEND OF YOURS, AHMAD NELSON. FOR THOSE THAT AREN'T FAMILIAR WITH HIS CASE, CAN YOU TELL US WHAT HAPPENED, AND FOR THOSE WHO KNOW WHAT WENT DOWN CAN YOU GIVE US A LITTLE UPDATE. I WOULDN'T CALL IT A HAPPY ENDING, BUT IT SEEMS AT LEAST THERE HAS BEEN SOME POSITIVE RESOLUTION.

Joe: Ahmad is a friend of a friend, the fiancée of an old friend of ours, Maga. They were living in New Orleans, and a police officer was killed on their street, while Ahmad was (ironically) on his way home from jail, where he'd been in for some petty property stuff. Two weeks later the cops showed up and arrested him, and charged him with killing the cop. The cop had been involved in a bunch of shady shit with drugs and prostitutes, and it quickly became clear the police were pinning it on Ahmad so they didn't have to expose what actually happened. Ahmad was a convenient choice because he lived right there, had been in trouble with the cops before, was African-American, and had little financial resources in his family. His overworked public defender proceeded to botch multiple evidence and hearing details, and Maga started raising funds to hire a real lawyer. We helped out by holding a bunch of benefit shows, which bands in New York were great about playing, and kids in New York were great about

coming out to. We ended up being able to kick in about $5000 of the $50,000 that was eventually raised. After a year-and-a-half in Orleans Parish Prison, Ahmad went to trial with his pricey but competent lawyer, and the judge threw the case out as soon as the prosecution finished presenting—not guilty! It is a happy ending, but what's unhappy is that if Ahmad had been stuck with the public defender, he probably would have been convicted, an innocent 21-year-old likely sentenced to death for something he had nothing to do with. This shit happens every day in America. I am glad we were able to help with one little piece of it, but we've all got a long way to go.

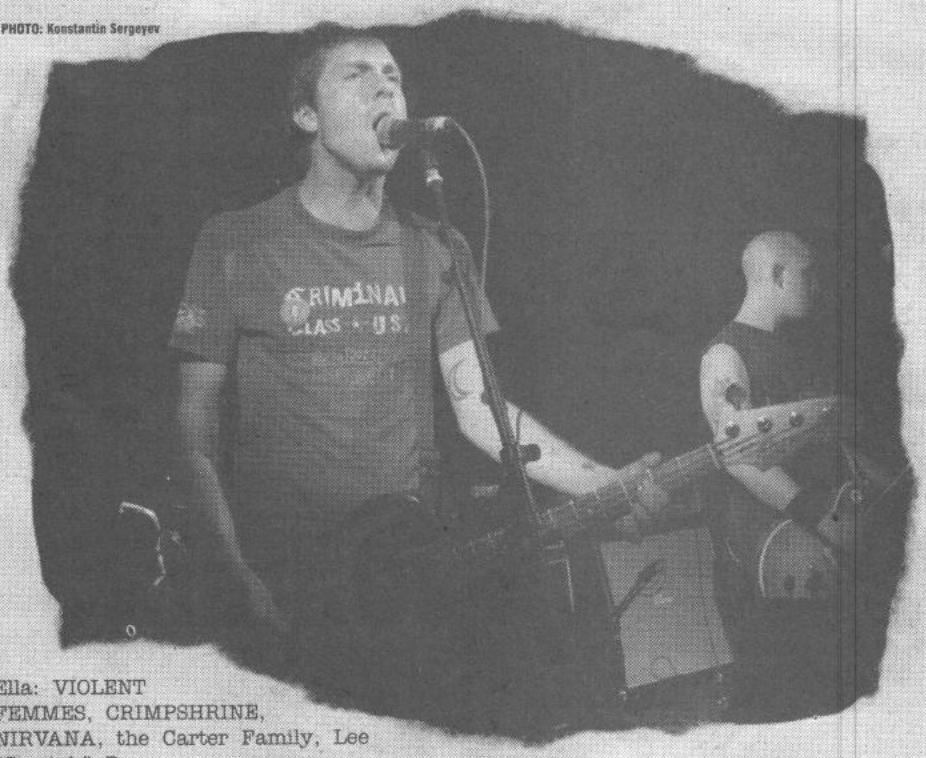
YOU DON'T HAVE TO NAME NAMES, BUT CAN YOU GIVE US A LITTLE BIT OF THE BACK-STORY ON THE SONG "HIGH SCHOOL YEARBOOK?" I'M ASSUMING IT'S ABOUT SOMEONE JOE WENT TO HIGH SCHOOL WITH.

Joe: You're bringing up all this heavy shit at once. Where's the humor? "High Shcool Yearbook" is about this crazy kid I used go to middle school with, Conan Hale. He was totally unbalanced, and always getting into fights at school. We waited at the same bus stop, and one day he attacked another kid's mom with a violin case, at eight in the morning, this little twelve-year-old chasing her all around the corner trying to hit her over the head with it. He got worse and worse as we got older, hanging outside of high school and occasionally sticking his head into a class, classic juvenile delinquent with a psychotic edge. Point being, if I had had to pick one kid, back then, who would someday become a psycho killer, he'd be it. And so then a few years later, lo and behold, he kills three kids, two 15 year olds and a 13 year old. In jail they send a priest to talk to him and he totally breaks down and starts crying and confessing everything, and the jail officials tape record everything, and use it in his trial, and he gets convicted, and sentenced to the death penalty. The song is about what a shitty society it is that we can let someone who is so obviously having such severe problems slip through the cracks until something horrible happens. And then we kill them. Fucking shit.

BESIDES THE CLASH WHO ARE SOME OF YOUR PRIMARY INFLUENCES?

Joe: LEATHERFACE, THE POGUES, SOCIAL DISTORTION, X, BORN AGAINST, STIFF LITTLE FINGERS, Phil Ochs, Bruce Springsteen's "Nebraska" album.

PHOTO: Konstantin Sergeyev



Ella: VIOLENT FEMMES, CRIMPSHRINE, NIRVANA, the Carter Family, Lee "Scratch" Perry.
Aron: RAMONES, HEARTBREAKERS, POGUES, THE BOYS, MISFITS, D.O.A., SUBHUMANS, POISON IDEA, etc.
B: In addition to everyone that Joe and Aron and Ella already mentioned: BLACK FLAG, Muddy Waters, Bob Marley, Desmond Dekker, Son House etc.

I KNOW DAVE DICTOR (OF MDC) HAS BEEN PARTICULARLY SUPPORTIVE OF YOUR BAND, EVEN TAKING TIME TO INTERVIEW YOU GUYS FOR MAXIMUM ROCK-N-ROLL. HOW DID YOU GUYS GET TOGETHER?

Joe: I think it helped that Brendan played in Dave's band for three years.
B: Dave is a great guy and he's helped out numerous smaller, less famous bands over the years. Joe and I met him years ago when our first band, Piglet, played with MDC in Oregon. Later I wound up filling in on guitar for them for a time.

IT SEEMS LIKE YOU GUYS REALLY HAVE BEEN EMBRACED BY THE OLD SCHOOL. BESIDES MDC YOU'VE HAD THE OPPORTUNITY TO PLAY WITH STIFF LITTLE FINGERS AND SUBHUMANS TO NAME A FEW. WHAT HAS IT BEEN LIKE TO GIG ALONGSIDE THOSE GUYS?

Joe: SUBHUMANS and MDC have been great to play with. SLF we didn't actually see until they came rushing out of their dressing room to go straight onstage before rushing straight backstage after they finished. Must have severe social phobias or something. You'd think they would have gotten over it after being a band for 130 years.
Aron: It is great playing with a lot of bands that we grew up with. A lot of times the bands don't watch the opening acts. I guess after a lot of touring you get sick of seeing bands every night and want to be somewhere else. But, sometimes you get lucky with bands like M.D.C., SUBHUMANS, VARUKERS, CHAOS U.K., etc, and they actually watch you and help you out later down the line.
B: Yeah, there are a lot of old-school bands out there that are still doing what they can to help everybody out, I'd add Drongos for Europe to that list as well. There's no law that says when you get older you have to become an asshole, and I'd wager based on our experience over the years that the older bands that are cool now were cool back in the day and the assholes were probably fuckers from the get-go.

DO YOU SEE THIS AS A RECOGNITION OF WHAT YOU GUYS ARE TRYING TO ACCOMPLISH, OR IS IT JUST LIKE ANY OTHER GIG TO YOU?

Joe: Not to be callous or ungrateful about it (well, maybe a little), but I think old bands need young bands to play with, to keep it relevant. There are certain older bands (like SUBHUMANS and MDC) that have been playing straight through and are clearly still really excited about punk, and it's a real honor to play with them, but in general I am leery about older bands dominating the punk scene.

Rock and especially punk is young people's music. I hope that when I'm 45 I'm not still singing songs about what it's like to be young.
Aron: It is fun on a personal level playing with great old bands when they're still good and still into the punk scene. However a lot of times you end up playing with some old band that could care less about punk, they became a glam metal band in the 80's and now they are hoping to get a little money out of it. Then you feel pretty stupid.
B: I don't really make that much of a distinction- I'm always thrilled to play with a great band, and I don't really care if they're old or not as long as they rock. In fact, I wish that there were more older bands out there, it would mean that fewer people are taking on the punk mantle as kids and then ditching it when they "grow up". Fuck that. Greybeard core!

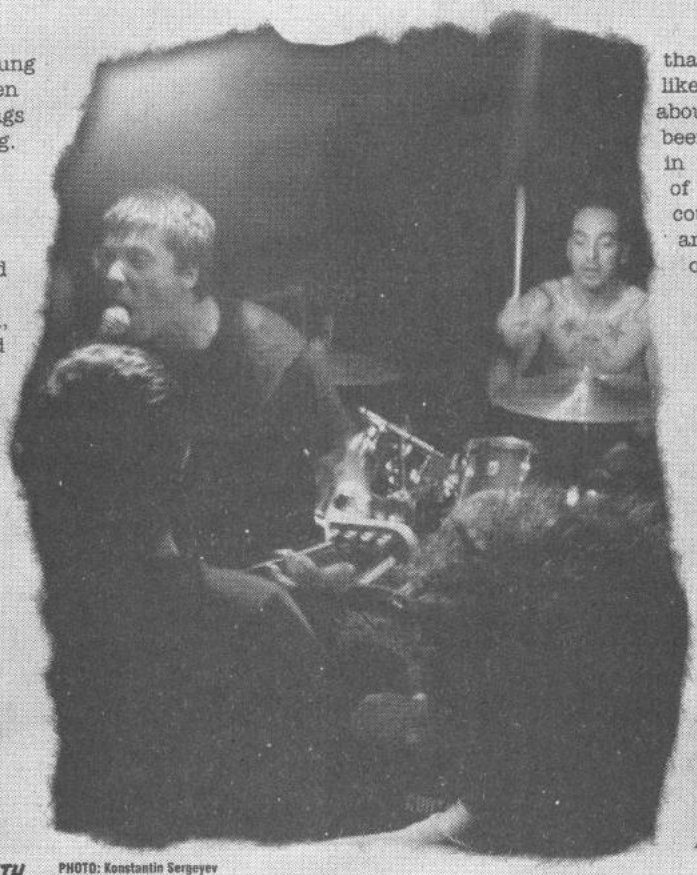


PHOTO: Konstantin Sergeyev

ON YOUR SELF-TITLED RECORD YOU TOUCHED ON US FOREIGN POLICY WITH SONGS LIKE USA, BUT SEEMED MORE FOCUSED ON DEALING WITH THINGS LIKE INNER CITY DECAY AND URBAN BLIGHT. THE NEW RECORD DEALS WITH HEAVILY NOT ONLY WITH US POLICY, BUT THE ROLE YOUTH PLAYS IN CARRYING IT OUT. I'M SPECIFICALLY REMINDED OF SONGS LIKE "TIN SOLDIERS" BY STIFF LITTLE FINGERS WHEN I LISTEN TO THE RECORD. WHAT CAUSED THIS SHIFT IN PERSPECTIVE?

Joe: For the 'record,' our first album actually glamorizes inner city decay and urban blight, a la poverty chic. It's the real estate companies and development corporations that try to deal with it. To answer your question, the first record was written over a period of years, partially over the time when myself and others in the band were moving to New York. As such, it deals with a lot of difficult life questions, profound universal wonderings, stunning enlightenment, heavenly revelation, and the horror and wonder of twenty million people living in one city. The 'Catastrophe' record is a post-9/11 album, and for those that think life can go on just as before, you are dead wrong. It is a time of war and uncertainty, and we will all must be willing to make sacrifices. Stockyard Stoics' sacrifice was that we stopped trying to answer the big questions of life and existence, and began to dwell instead on the horrors of US foreign and domestic policy.

ONE THING JOE AND I DISCUSSED RECENTLY WAS THE PRESENCE OF MILITARY RECRUITERS AT THIS YEAR'S WARPED TOUR. THOUGHTS, COMMENTS?

Joe: The fact that no band on the Warped Tour (as far as I know) has organized the audience to go and smash the military tent is more proof than I need of the collective spinelessness of the whole affair.
Aron: You even get bands like BAD RELIGION standing up for the military tents. The VANDALS did a tour of the U.S. Military Bases in Iraq. That's fucked up!!! And nobody here seems to know about it or care. When we played the Arena Squat in Vienna (Which hosts punk shows and giant touring acts like SLAYER) they wouldn't even book the VANDALS because of that. However kids are still paying $20 to see them at CBGB's to save punk, to save CBGB's (a very wealthy business). Now that's just bullshit.
B: It's a giant steaming pile of shit.

YOU COMPLETED A EUROPEAN TOUR LAST SPRING, AND I KNOW YOU HAVE PLANS TO GO BACK IN THE NEAR FUTURE. WHAT HAS YOUR RECEPTION BEEN LIKE OVER THERE?

Joe: Well, they sure like us better than over here. I guess they like listening to people complain about America. We've actually been over to Europe three times in the past year—becoming one of 'those' bands. The European counterculture is more organized and entrenched than our own, and it is a joy and an inspiration to see so many pieces of it as we have on tour.

WHO ARE SOME OF THE OTHER BANDS YOU GUYS PLAYED WITH IN EUROPE THAT PUNKS IN THE US SHOULD CHECK OUT?

Joe: In Spain, SCAVENGE, in Germany, REJECTED YOUTH. In the UK there are a bunch: THE FILAMENTS, FREAKS UNION, THE MINGERS. We toured in the spring with one of my favorites, THE PEACOCKS, from Switzerland.
B: Plus DRONGOS FOR EUROPE from Birmingham and the BEAT BRATS and ANTIMANIAX from Austria.

I KNOW YOU RECENTLY ADDED ELLA (FORMERLY OF BEER GARDEN) ON BASS AND NOW JOE'S ROLE IS MORE FRONTMAN/VOCALIST. HOW DID THIS COME ABOUT?

Joe: Ella is in the band because she's a great bassist and singer, and I want to be able to do stupid dances and not fuck up my bass parts any more. She's just joined recently, but we've all been around each other for a while from playing shows with her old bands (besides BEER GARDEN also CRYBABY MACARTHUR, PISSBOTTLE DODGEBALL, etc...).
Ella: I'm still not really sure why Joe doesn't want to play bass, but I am really stoked to be in the band. They rock it right.

WHAT DO YOU THINK HAVING A FEMALE PRESENCE IN THE BAND ADDS BOTH MUSICALLY AND IN TERMS OF PERSPECTIVE, AND WILL WE BE HEARING MORE FROM HER IN THE FUTURE, OR IS THIS JUST A TEMPORARY LINEUP SHIFT?

Joe: I think this will last as long as we all have fun with it. Ella hasn't been on tour with us yet, and touring can be hard, but I think we've given her a pretty good idea of what to expect. Have we Ella? I dunno. In terms of a 'female presence' in the band, I think anything that breaks up the boy's club monotony of punk is great, and I'm really excited to have

a voice in a different range to throw into our mix, and lyrics contributed from one more life perspective, but we're all playing together because of musical compatibility and because we like each other, not because of any tokenized gender thing.
Ella: All I'm saying is that on the road, I'm not peeing in no bottle. Plus I can sing high harmonies that Brendan and Joe can't.

BRENDAN AND JP WERE RECENTLY MARRIED IN VEGAS. I HEARD IT WAS PRETTY CRAZY. CAN YOU GIVE US A RECAP OR WAS IT ALL A BLUR?

JP: Well, it's not like you're making it sound. Brendan and I were married in Vegas, but not to each other. It was an awesome time. It's always a fun time when you get all your best friends together and go to Vegas.

WHO CAME TO THE WEDDING?

Aron: I went to the wedding!!
B: The whole band came, all of our degenerate friends and most of our families. It was awesome.
JP: All our friends from all over the US were there. There were about 200 people that showed up. It's very easy to convince people to come to Vegas.

WHAT WAS THE WEDDING PARTY LIKE?

JP: The wedding was totally crazy. We had the worst Elvis impersonator ever. He showed up late and couldn't get his Karaoke machine working. Thay guy couldn't carry a tune in a paper sack. It was totally perfect! The Rev couldn't get my name right. It was a lot of fun.
B: Open bar. I don't remember too much, so it was probably pretty good.

WHAT WAS THE FUNNIEST/MOST FUCKED UP THING THAT HAPPENED IN VEGAS?

JP: It was funny when some of the NY crew ordered a nine pound hamburger. It was fucked up that they didn't finish it.

DO YOU THINK THERE IS A PLACE FOR INSTITUTIONS LIKE MARRIAGE IN PUNK ROCK?

JP: I'm not crazy...INSTITUTIONALIZED!
Joe: Totally! Obviously we have to make it our own, and get rid of the religious and homophobic aspects of it, but love and commitment are scorned only by the lamest sub-factions of punk.
B: I don't necessarily think that marriage has anything to do with punk- get married if you want to don't if you don't. Its something that's personal and unique to each individual. It has nothing to do with what's punk.

MARRIED OR NOT, WHAT ARE YOUR GUYS GENERAL OPINIONS ON MARRIAGE AND FOR THOSE OF YOU THAT ARE MARRIED, WHAT MADE YOU GUYS FEEL IT WAS THE RIGHT DECISION?

Joe: I got married because I'm in love and I thought it'd be a good excuse for a party. And really, it was. I think marriage as treated by society is silly and often stupid, but I have no problem with the idea of people saying to each other, 'I love you and I want to spend my life with you and work shit out when it comes up.' That doesn't have to mean monogamy unless people want it to, doesn't have to mean boredom and entrenchment, doesn't have to mean no independence. I think the important parts are love and commitment and being there for each other and helping bring our dreams to life, and helping keep each other true and real, over a lifetime, which isn't all that different, ideally, from what we all do with our good friends and as a community. Marriage doesn't have to just be about two people, but can also be about celebrating the extended families that we have all chosen and committed ourselves to over the years.
B: Yep.
JP: It just seemed like the right thing to do. Plus my wife is totally rich!

WHAT ARE THE BAND'S GENERAL PLANS FOR NEXT YEAR? I KNOW THERE HAS BEEN DISCUSSION OF DOING A SOUTH AMERICAN TOUR.

Ella: I'm dropping out of school to follow this stupid band around the world!!!
Joe: We're touring the US this fall, recording this winter for a new record and hopefully a split or two, and then next year hopefully touring South America, Europe, the US, Iceland, Europe again with Eastern Europe and Israel and Palestine, then the US again with Mexico and Central America. Then Australia. Japan. Southeast Asia. China. Iran. If anyone from any of these places wants to help us with a show, cheap airfare, or just to say hi, write us at stockyardstoics@riseup.net. Our website is www.stockyardstoics.com ✪

THE DEAD 60'S

By Angela Kinzie / Photography By Ben Gordon

Liverpudlian four piece The Dead 60s have been touring the U.S. this year with the likes of bands such as Garbage, however, I managed to catch up with them in Charlotte, N.C. After exchanging voice messages with tour manager Keith O'Neill for most of the day I finally met up with bass player Charlie Turner. A soft spoken, blue eyed, seemingly English gentleman, he was kind enough to sit down with me. We chatted about everything from the Liverpool scene to a narrow escape with the law.

SO, THEN YOU ALL ARE FROM LIVERPOOL?
Yeah, yeah, that's right.

BEFORE THE DEAD 60S YOU GUYS WERE CALLED PINHOLE. HOW WAS YOUR SOUND THEN DIFFERENT FROM WHAT THE BAND DOES NOW?
Well, Pinhole was kind of the first band we did while we were in school, it was kind of like a school band. That's how we all kind of met. We had loads of different bands back then when we were kids, Pinhole was just one really. Yeah, it was kind of more punk. Really, to be honest with you, that was kind of our education. Just learning how to, well not actually learning how to play, but just being in a band and that kind of stuff. It was fun but it wasn't like... you know...

NOT THAT SERIOUS?
No, (laughs) it wasn't that serious. And then when we started The Dead 60s we got where we wanted to be a bit more serious about everything.

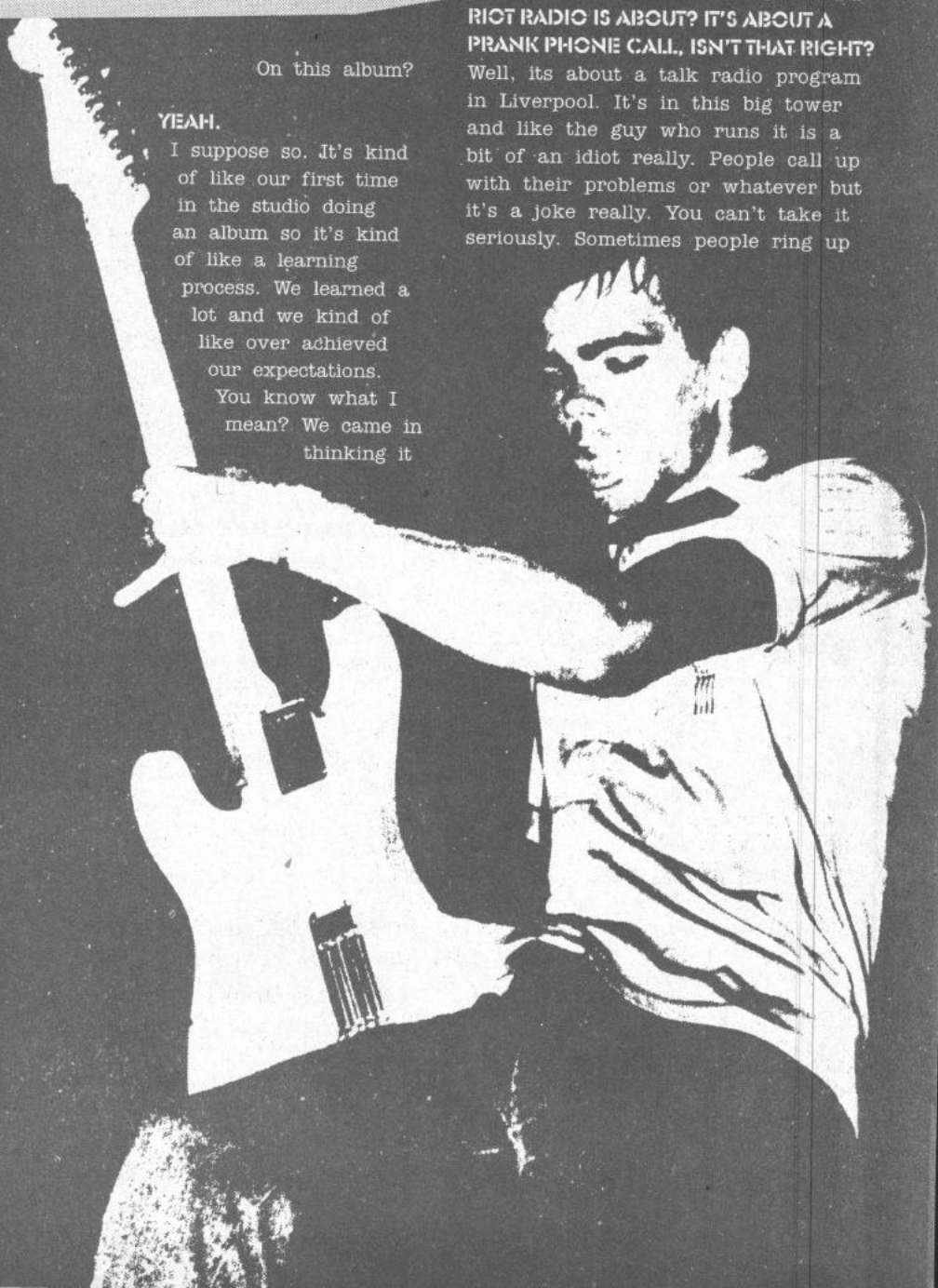
THE BAND AT ONE POINT WAS PAIRED UP IN RIVAL BANDS?
Yeah, me and Matt (McManamon) used to be in one band and they (Ben Gordon & Bryan Johnson) were in one band, then we got a bit older and we just kind of joined forces.

DO YOU ALL FEEL THAT YOU ACHIEVED EVERYTHING YOU WANTED ON THIS ALBUM?
On this album?

YEAH.
I suppose so. It's kind of like our first time in the studio doing an album so it's kind of like a learning process. We learned a lot and we kind of like over achieved our expectations. You know what I mean? We came in thinking it would be one thing and by the end of the album it was another thing. In the end we were really happy with it.

WHEN I HEARD IT, MY FIRST THOUGHT WAS WOW, THIS IS PRETTY CRAZY FOR A BAND THAT'S ONLY BEEN AROUND FOR LIKE TWO YEARS.
Yeah. Yeah. What we wanted to do was gather all the influences like the dub and reggae and punk and make it work to sit side by side in one album. So I think we did well.

CAN YOU EXPLAIN MORE ABOUT WHAT RIOT RADIO IS ABOUT? IT'S ABOUT A PRANK PHONE CALL, ISN'T THAT RIGHT?
Well, its about a talk radio program in Liverpool. It's in this big tower and like the guy who runs it is a bit of an idiot really. People call up with their problems or whatever but it's a joke really. You can't take it seriously. Sometimes people ring up



making prank phone calls and you know... (laughs)

SO IT'S A LITTLE LIKE OUR DR. PHIL? HAVE YOU SEEN DR. PHIL?
Yeah, It's a bit like that, its a bit more like what Jerry Springer's about. Is it like Jerry Springer, Dr. Phil? Or different?

A LITTLE MORE SERIOUS. [I TOLD HIM]
Oh! Dr. Phil! The one who was on Oprah? (laughs)

YEAH! (LAUGHING)
Yeah yeah yeah! Yeah, it's a bit like that, but these things never end up being about the people. They always end up being about Dr. Phil. (laughs)

(LAUGHINGLY, I AGREED THIS WAS OFTEN THE CASE) DO YOU HAVE A FAVORITE SONG OFF THE NEW ALBUM?
It's quite hard to pin down. I like a lot of the tracks. It's hard to pick one. I don't know, it changes all the time, depending on what kind of mood i'm in.

I'M SURE WHEN A SONG IS A HIT IT'S EASIER TO GET TIRED OF IT.
Yeah, exactly, but then again it's nice. Riot Radio is nice for us now because, although we play it loads, it gets a good reaction every night and that you can't get tired of. In England and now over here.

WHEN WAS THE FIRST TIME YOU PLAYED IN THE U.S.?
We opened a few months ago for Garbage for like 6 weeks. That was our education playing here, doing America. We've just been over this time and supported The Bravery. We did some of our own dates on the west coast, which was really cool. We did really well on the west coast!

YOU ALL ALSO OPENED FOR MORRISSEY, RIGHT?
Yeah, we opened for Morrissey in the UK. Around the UK and Scotland and places like that which was pretty cool!

I READ, THOUGH, THAT NONE OF YOU ACTUALLY MET HIM.
No! (laughing) No, he keeps to himself and... I saw him like on the stairs and stuff like that. (laughing) I just met the security guards not him.

I DON'T KNOW, IT CAN BE KIND OF WEIRD TO MEET YOUR HEROES.
Yeah, exactly. I wasn't too bothered. I like The Smiths so much though.

YOU PLAYED ON THIS SUMMER'S WARPED TOUR. DID YOU HAVE THE CHANCE TO SEE OR PLAY WITH ANYONE YOU'VE ALWAYS WANTED TO?
We got to see um...The Transplants. We met Lars from Rancid at the airport. He was on the same flight coming in. We'd seen him before and, you know, that's cool.

DO YOU THINK YOU'LL EVER MOVE FROM LIVERPOOL NOW THAT YOU'VE TOURED AROUND THE WORLD A LITTLE BIT?
You know, it's funny really, because we always thought that as soon as we went out to America or whatever that we'd want to live over here or live in New York but there's something nice about Liverpool. It's not too big its not too small. It's just like there. I'm not planning to move away.

I WAS THERE ONCE AND I FOUND THE AIRPORT TO BE EXTREMELY SMALL.
Yeah, the airport is small. We use the Manchester airport. That's the big airport. Liverpool airport is tiny. People fly from there to the nearby islands and things like that. (laughing)

IT DOES SEEM LIKE A COOL CITY.
It's a great place to go, that's why maybe it produces so many bands and stuff like that. It's big enough for everyone to feel like they have something to see but it's not too big to feel alienated or whatever or weird. You know what I mean? It's just the right size to have a scene going on but not too big for it to be over the top or detached.

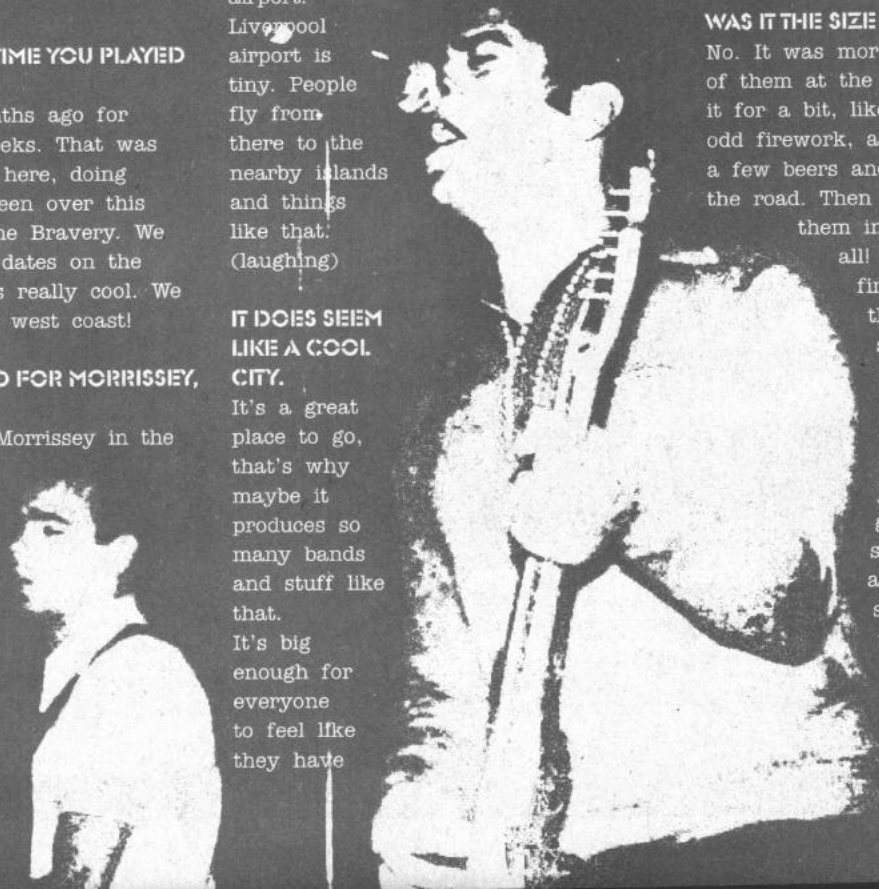
YEAH, NEW YORK SEEMS KIND OF LIKE THAT.
Yeah, London is a bit as well. You have those little pockets where people come from where people are so different.

THEY'RE SO HUGE.
Yeah, exactly!

WHAT'S THE MOST EXCITING OR ODD ROAD EXPERIENCE YOU'VE HAD THUS FAR?
Exciting road experience? Umm... there's a few odd things that happened. A few odd things. We played in San Diego and Ben (Gordon) went swimming and had to get rescued by a lifeguard. He got caught in like a rip tide and got pulled out too far. The lifeguard had to come in and save him. We didn't believe him at first but Matt was in the water with him and said it was like pretty scary. (laughing) Another time we almost got arrested for setting off fireworks in Atlanta. That was a bit of a mad one. It was just because it was too late.

WAS IT THE SIZE OF THE FIREWORKS?
No. It was more... we set off a lot of them at the same time. We did it for a bit, like just setting off the odd firework, and settin' out having a few beers and that by the side of the road. Then we set off loads of them in a row. We lit them all! So there was like eight fireworks all going off at the same time. Then, as soon as we lit them, we stood back just to watch and a cop car came around the corner and we were all just like: shit! So, he got out of his car and shone the light at us, and all the fireworks just started going off. So we were just there with wet undies basically.

THAT'S FUNNY.
It is funny like. ✪



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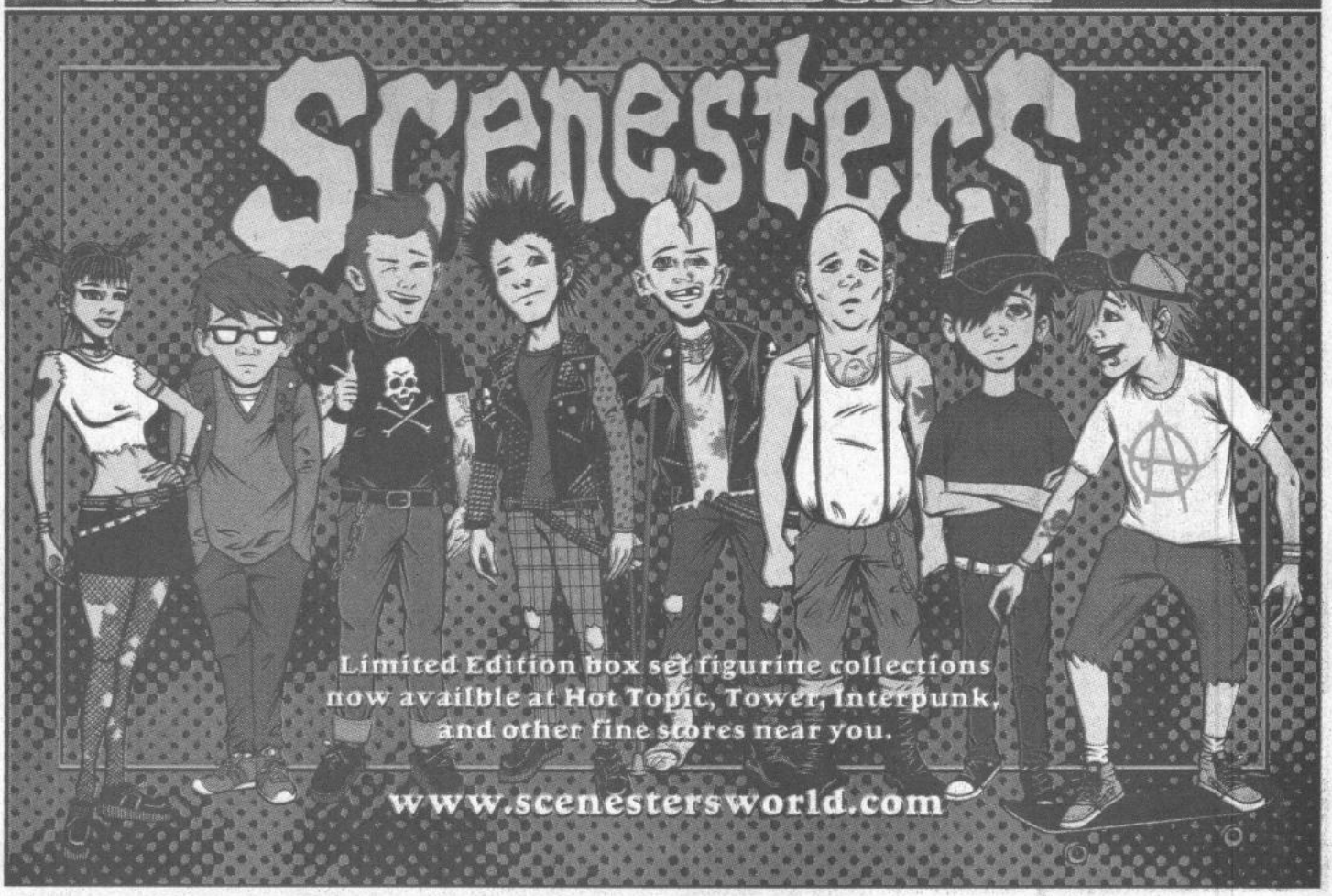

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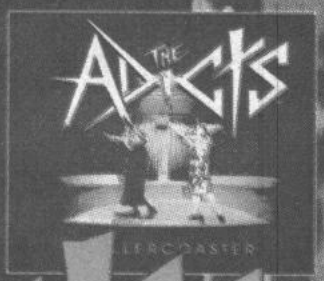


THE ADICTS

BANG SUGAR BANG

THWAK THWAK GO CRAZY

SO UNLOVED

SELF-TITLED EP

STATE OF REVOLUTION

FIGHT FOREVER

THE DIES

SELF TITLED

NEW RELEASES

DEADLINE "GETTING SERIOUS"

THE VIBRATORS "BUZZIN'"

BANG SUGAR BANG "THWAK THWAK GO CRAZY"

Photo: Belen Garcia

Interview With Vocalist Elvis

By Lars Frederiksen

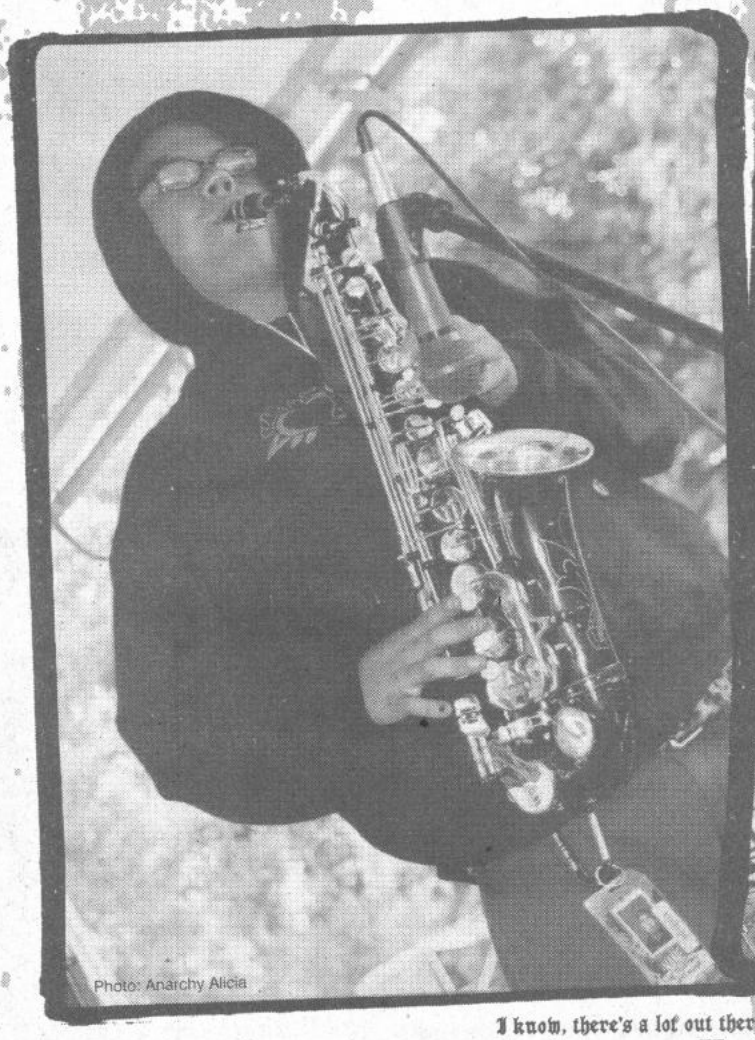
Right now is a wonderful time for punk rock. The punk rock style of music, or should I say, my music, has accepted broad spectrums including the likes of GG Allen and CRASS.. That's why I love it. Punk is churning out at the present time some of the greatest bands that human eyes can lay themselves upon. One of these bands who gives me a rise reminiscent of my favorite whorehouse is LEFT ALONE. On this brisk Tuesday afternoon at your narrator's residence in the new Asian heart of San Francisco I was fortunate enough to have a conversation with a good friend. His name is Elvis. His band is LEFT ALONE.

Please state the band members and what they do in the band.
We have Ramrod who plays drums, Rick plays bass, Noe plays saxophone and organ and I play guitar and sing.

How do you earn a name like Ramrod?
HAHA Cause he has a rod and he's always ramming. HAHA

So where are you guys from?
We're from Wilmington, California. It's a little little town. It's like a truck stop really. It's between Long Beach and San Pedro. It's like 20 miles south of Los Angeles. It's where the longshoreman work.

What got you guys into punk rock?
Pretty much when I was like 13 I went to this backyard party and it was like a big gangster thing and this DJ was playing and there was this band who set up and played. I didn't see the band. I just saw there instruments. They were called THE BACKSTREET BOYS. They were like a SOCIAL DISTORTION rockabilly band.



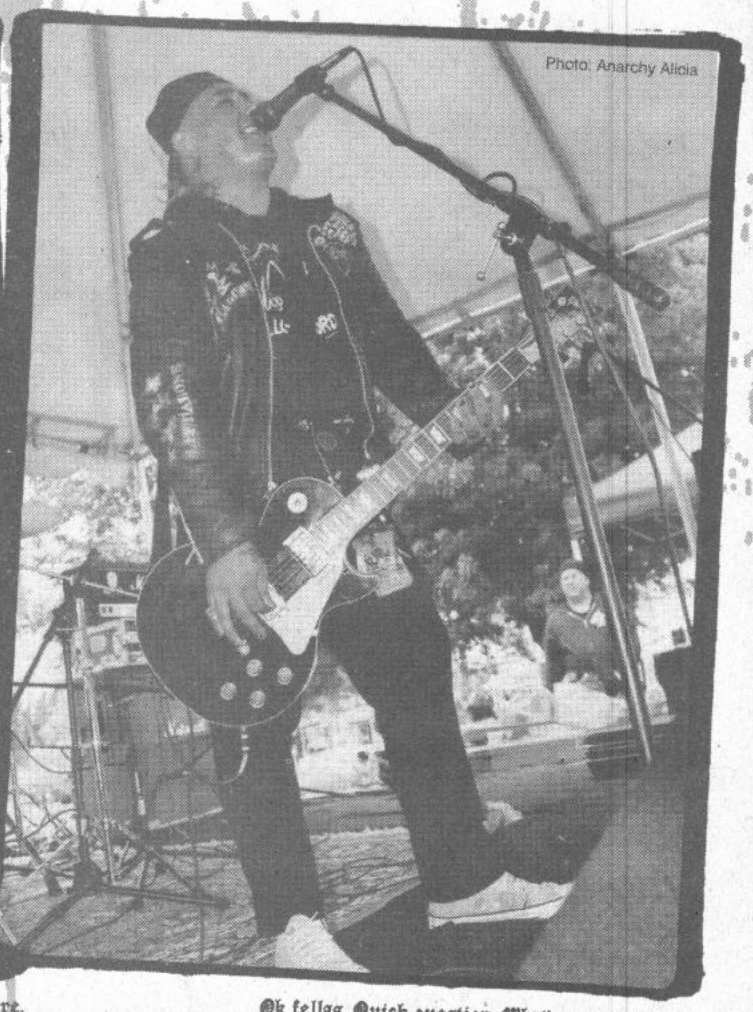


Photo: Anarchy Alicia

But not to be confused with.
The boy band guys. Then they changed their name to 13 DEAD END DRIVE. I saw them play and I was like, 'ohh what was that!' And instantly I started figuring out what I had to do to start playing music. They were so good I started buying tapes and got EXPLOITED stuff and THE CLASH. It all pretty much came from a backyard show. There's never really been any punk rock in my town. And if there was it was a few kids who would get kicked out of school and come here. We'd meet them for a little bit and they'd just leave because here its very gangster music just rules. And it's hard to even find stuff because you couldn't get it. Then I started finding out about little record stores like Zed records. Long Beach I would take the bus to. Stuff like that got me into punk rock. All my band mates were all in bands who played locally. When I needed band members they were available and we became friends. Basically that show started everything for me myself. And the scene grew out of a few little bands from 1994, 96, 96 is when the little scene in Wilmington developed into something.

Now you guys have put out how many records now?
We put out a ton.

I know, there's a lot out there.
The first was an EP... It's called 'Stranded Again,' we did another EP called 'My Mistake', a split with SNAPPER, split 7". The first full length was 'The Streets Of Wilmington'. It was after the SWINGIN UTTERS' 'Street of San Francisco'. Then we did...we started the label just to put out a record and then it developed into something else. We did two things a year. Then we did 'Lonely Starts'. That's what helped us out a lot.

Well that's on Hellcat.
Yeah, Tim really liked it. Then we did another ep called "Anything For The Kids" and we'd sell it at shows for $1.00.

Have you noticed since you got a full length out on Hellcat, have you noticed anything different with the band? Have you gotten more exposure?
Yeah dude, the whole world has changed. So many things have happened. People are even nicer. It's funny because we went through the same thing twice.

Well when I first met you guys, you were the BBQ band on the Warped Tour.
Yeah...

And these guys can make a mean cheeseburger.
Haha

Ok fellas. Quick question. What's my order normally?
Cheeseburger or double cheeseburger with mustard..

Ok man, just want to make sure you know.
And the whole thing happed was when we did the tour we made genuine friends like you guys. People gave us mad props and respect because how hard we worked.

Well you guys almost lost your lives on that tour.
Yeah it was a bitch and a half.

I know something kind of blew up on you.
Oh yeah that was in 2003 when I was a roadie for the BBQ band at the time. That's when that shit blew up. I had to fly in because my dog got sick and my dog is like my kid. The day I left is the day the van blew up. But the drastic change from jumping on to Hellcat is people were coming out with hugs and saying 'how ya doin?' It was cool. When we played there was a ton of kids. And kids aren't stupid. They always look on the website. And they're like I saw your website, heard your songs and here I am at the show. And it's so nice for some kid in like North Carolina to sing along to some songs they heard on Hellcat.

Well are you still pretty much involved with your

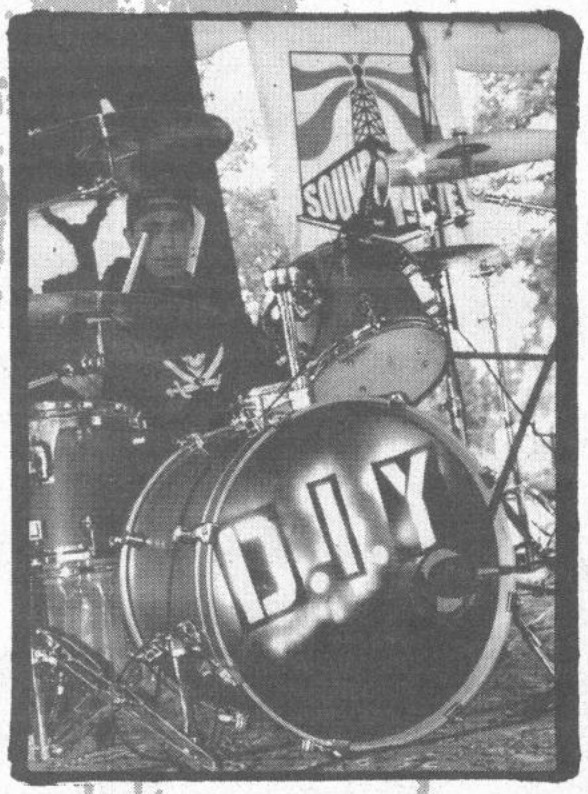


Photo: Belen Garcia

own record label?
Yeah it's called Smelvis Records. People call me Elvis, Smelvis.. It's a little joke. It started out to put out our stuff because no one wanted to and we kinda sucked back then. And my friend's band started playing. And what I do is put out a compilation and help out bands like LOS CREEPERS. And I'm looking at putting out some more records. I love doing it.

When I first called you about doing this interview you were in your garage silk screening your own t-shirts.
Yeah, how funny is that shit.

Well you know, it just shows me...you're one of the hardest working bands I've ever seen. But now people can get your stuff on the website at machetemfg.com
Yeah we do our own pins. We've done it this way the whole time so its kind of natural. We were already planning when we leave Boston, ok we're going to have 3 days off. Everybody go home, don't come over, don't call me, I'm not going to be there. But on the fourth day everyone show up to my house because at 8am we're going to start. That's how we are.

Are you guys superstitious at all?
MMMM, not really. I believe in karma and a bunch of stupid shit but I'm not superstitious.

Well if you had a chance to sleep with a hooker how much would you pay?
Depends on her tits- the size! Ballpark 20-50 bucks. Since I never had one so I wouldn't know. Maybe I'm paying too much and a couple of my homies would say you're a fucking idiot cause I'm paying 20 bucks over!?! It depends!

HAHA, well what if she was wearing pink?
Ohhh, then $100.

What's your favorite color Elvis?
It is pink. Only because that fucking color strikes something when they see it on a dude. And it's funny because people are like what the fuck?

What's the record that is pinnacle to you?
I'm going to sound like a douche bag if I say it though. (laughing) 'Out Come the Wolves!

How many RANCID tattoos do you have?
I have 3 sir.

This is a fluff piece for my band.
Well, I got the 'Lets Go' cover because that album changed everything for me. Then 'Out Come The Wolves' came out and I was like holy shit! And that was it. Even to this day!

Ok, let's change the subject here for a second. You guys have been all over the United States. What have your favorite towns and favorite bands to play with. Excluding the Warped Tour.
Um, it would be Arizona and Utah. Ogden, Utah has a band called SKINT who are really cool. We love going to San Francisco or Petaluma to the Phoenix Theatre. They help us out a lot.

If there were a few bands out there you'd like to turn people on to, what would they be?
I think it would be LOS CREEPERS, DIVENDRES 13 - which means Friday The 13th in Spanish and SKINT. These bands are very underground, but goddamn they're good bands, hard working and genuine guys. And their music is amazing.

When you were growing up, what was the family life like?
Mom was only there, she cleaned houses for rich people. My dad left when I was like in the 7th grade. I blocked out a lot of shit intentionally. My sister was a college nerd. She graduated from UCLA and now lives in a nice little house and with her partner. Cause she plays for the other team which you know, its cool with me. But that was it. I grew up with 2 women. And building the whole D.I.Y. thing in me was my mom. She's a very hardcore Mexican. You can do everything yourself. You don't need anybody. She's one of the punkest people I've ever met. She's so ballsy. And that shit is what started me up. Its funny because I've seen my dad twice since. I guess his new kid saw me on the TRANSPLANTS video on TV and called me and my dad called me and it was like fuck off. That was my life.

I can see why you found punk rock.
Yeah, we find our way to it.

What's the worst place you've ever slept?
In my car. 64 Nova on Christmas. I had to leave because my chick...I found out some shit. I slept in my car in an alley.

Elvis your one hell of a dude. Let me ask you this last question. If there's something you're most proud about today what would it be?
Umm, its being on Hellcat records because that was the goal for so fucking long. All the shows where no one showed up. Losing the girls, jobs, everything lead down to that. That's what I'm most proud of. And my genuine friends know that. And they're like I'm so happy for you. It's a mixture of luck and hard work and a little bit of talent. That's what I'm most proud of. Since day one, that was my goal. That's why I got it tattooed on my hand to never forget. My hand is my hard work. That's me, that's the shit.

Last statement I couldn't agree more. You're very lucky, a very hard worker and a great fucking guy and you deserve every moment and everything good that happens in your life. Real quick. Where can we find out information on LEFT ALONE? Is there a website?
Yeah, there's Leftalone.net There's also a bunch of stuff on the Hellcat and Epitaph site and on Smelvisrecords.net and myspace.

Can you get the old records on Smelvisrecords.net?
Yeah you can get the old records on Interpunk and Machetemfg.com, too.

Cool, very cool. Any big plans or tours coming up?
We leave September 16-November 5 is a tour with HORRORPOPS and ROGER MIRET AND THE DISASTERS. And after that it's in the works that MXPX might take us out for a few weeks. That would be pretty cool. And we're going to do a little West Coast thing. Like late November early December.

Alright brother, well you have a really good day. Thank you for your time.
No problem. ✪

WHISKEY REBEL

MUSIC, WRESTLING AND VEGETARIAN PORK CHOPS.

I'm glad to be part of LFR. I've enjoyed sending columns in to AMP but I've got to admit that I suspect that a lot of the readers who are obviously very into the contemporary bands covered there have never heard of some of my favorite (and yeah...ancient) more LFR style bands like 999, Really Red, Wayne County and the Electric Chairs, the Authorities, Child Molesters, Anti-Nowhere league and maybe even the holy unholy Dead Boys.

A lot of "old school" type friends of mine have given up on following contemporary bands completely. Some of them play in long running "punk rock" bands that now refer to their music as rock and roll. They don't want to be associated with what punk rock now stands for. They think the genre is dominated by commercially successful bands that are too...well...commercial. Too produced and processed and at their worst too contrived and unoriginal to get excited about as compared to bands they heard back in the day. I guess I mostly agree with them when it comes to the most popular MTV friendly "punk rock" bands. Where I part company with 'em is when it comes to less popular relatively obscure bands. They don't think it's worth the effort to try to dig around looking for the good ones. I do...and I guarandamntee you there are plenty of exciting ones to be found if you put a little bit of effort into it. Just this year I've been exposed to the Dogshit Boys from Finland, the Radfords and the Botched Suicides from Canada and the well named Lincoln Love Log to name just three. Maybe it's easier for me to find out about bands like these because I get a reasonable amount of freebie/review CDs in the mail to review at my website.

When sitting down to bang out this column it suddenly occurred to me that there's an enlightening parallel between the high quality of relatively poor selling old school punk rock AND pro-wrestling from the late 70's - early 80's and the modern bands and wrestlers who sell more units and are better known but less original.

I understand the fact that a lot of current fans of both wrestling and punk rock don't really know or care that their favorites are often clearly and heavily influenced by ancient bands and wrestlers they've never heard of.

Hey...how many fans of '77 style punk knew or cared that the Dead Boys cover of "hey little girl" was almost identical to that of the 60's band (the Syndicate of Sound) they were covering? Do fans of Johnny Thunders consciously consider the roots of the type of chords he played? Hell no. It's simply snotty and not in the spirit of fun to point out how many young bands I've heard owe a debt to the 2nd Clash album for instance.

Late 70's regional wrestling was an entirely different animal than the current breed of WWE programming. If you grew up on watching Stan Hanson wailing the shit out of Rick Martel with an iron cowbell or marveling at the perfection of Kevin Sullivan's satanic cult wrestling stable from Florida back in the day (an invasion which was repeated 10 years later in Tennessee I might add) it's likely you won't be too impressed by Chris Masters aping 80's Lex Lugar who had himself been borrowing from body builders like Tony Atlas.

As a very wise musical friend of mine Greg Sage from the Wipers once pointed out to me, there was a connection between rock and roll and wrestling long before Vince brought Cyndi Lauper into the picture in the 80's. One of the great similarities is the way that ideas are re-circulated in both art forms. An example from the rock and roll encyclopedia would be the dated and perhaps cliché but still exhilarating old fashioned guitar player cross stage leap with legs tucked under. A wrestling staple that continues to incite crowds even though it's been almost beaten to death is the old "Dusty Rhodes" finish that teases a title change that is eventually reversed because the champion was disqualified before being cleanly pinned.

It's rather elitist and self centered to blame young fans seeing old but cool gimmickry for the first time for enjoying it.

Unfortunately, the modern day WWE seems to be so obsessed with straining and clawing for rating points that the result is an uninspiring disposable product that beats to death more recent gimmicks and characterizations that delivered sharp spikes in popularity in the more recent past. We see white-boy rapper wrassler John Cena aping the Rock week after week after week as the ratings gradually slip. Cena seems to be so concerned evidently about following the directions and dialogue that the writers have laid down for him that he's stiff and uncreative by my way of thinking. I think he's got a reasonable dose of talent; if Cena went out there and wrestled and talked and threw in something original now and then I think he'd do much better.

I likewise think some of these huge "punk" bands could benefit from being less stiff and confined to an image too.

Old school '77 style wrestlers didn't have to worry about pleasing TV audiences spread out all the U.S.

WHISKEY REBEL

they only needed to work a familiar and more predictable regional or local crowd. Bands could thrive appealing to a NYC or L.A. (for instance) audience and weren't pushed to appeal to fans in every corner of the country.

Today if some great creative band enjoying regional success gets a crack at the musical big-time they'll unfortunately be expected to follow in the footsteps of bands like Green Day and other big acts.

Hey...I understand that the music business and the pro-wrestling business are indeed fucking BUSINESSES. Even though new bands and wrestlers are always hyped as if they're creative and unique we know they're often not. Its just not "good business" at least in the short run to allow bands or indie wrestlers to cut loose and be themselves if it limits their potential audiences. Stan Hanson and the Freebirds would be repackaged today to appeal more to urban audiences. Lots of our favorite LFR type bands from back in the day would have the regional quirks worked out of them...but on the other hand would probably achieve a lot more fame and $$$ in the process. I'll let you ponder the pro's and con's of that prospect.

A WHISKEY REBEL RECIPE: VEGETARIAN PORK CHOPS

Hey, the pork chop recipe I developed the other night is suitable for non-meaters of every stripe. What's most amazing is the way that you get goddamned DRUNK too in the bargain if you follow my recipe.

I began by dicing up a Walla Walla sweet onion purchased specially for this dish. I caramelized it in olive oil with fresh garlic and a couple twists from the pepper mill. As the onion filled the kitchen with a sweet aroma, I pulled two lovely pork chops (that SOMEBODY else in our household should've cooked up a couple nights ago) out of our meat drawer. They looked a bit discolored...nothing too bad...I mumbled.

You should always get a second opinion on meat when you're unsure; I called my Wife into the kitchen (she had just turned in for the night...but wasn't yet asleep...so it's not like I woke her sweet ass up). She declared one chop suspicious and the other OK.

FUCK.

When you get to this step, pop open a beer and chug. Repeat while enjoying the pleasant Walla Walla sweet onion scents. I tossed the bad chop into a plastic bag and hauled it out to the trash.

I went back inside and cracked open another beer. I've watched likely 2,000 hours of cooking shows over the years. I SHOULD KNOW how to caramelize onions. I've done it successfully 100 times or so at least.

As I waited for the onions to turn lightly brown I studied a couple games from a chess book...listened to some music and finished off another beer.

THIS IS VERY IMPORTANT; IT'S IMPERATIVE TO MATCH ME BEER FOR BEER IF YOU WANT THE vegetarian pork chops to come out just right.

When I eased back into the kitchen, to my utter dismay I noticed the onions were black..BLACK as a hooker's heart. BLACK black black.

When you've sufficiently destroyed your onions, it's time to toss the chop in...as if they won't burn further. Season the chop with pepper, Worcestershire sauce and a splash from your next beer.

Walk away to your chess board (hint: you can substitue a deck of cards or porn mag) for a couple minutes to allow the kitchen to fill with black smoke. Then, run back in and pull the skillet off the burner. Scrape the onions into the sink...plop the smokey pan back on the stove...and lamely watch for a minute or so as the lonely, nude chop sizzles. Imagine how bad it's going to taste charred like that. Pop open another beer, and POUR AN AMPLE shot glass full of Jim Beam (any whiskey will substitute).

Suddenly...in disgust...switch the burner off...yank the skillet completely off the stove...walk out your front door to the street...and HURL the FUCKED UP CHOP end over end into the middle of the street.

Remember to soak the charred skillet in the sink; NEXT: pour another shot of booze...and ponder what sort of woodland creature will get to the chop first. If you live in Texas like I do, it could be anything from a vulture to a frigging catamount or a bobcat or even an oversized Texas rat.

The next step is CRUCIAL: STORM OFF out of the kitchen in a huff. Don't linger long enough to get any other food ideas...grab the entire fifth of booze and a few beer backs in cans or bottles and repair to another room.

Not only is this recipe suitable for Vegans, Vegetarians, Muslims,Jews and other pork haters...it's a dandy way for dieters to prepare pork.

UUURRRRRRRRRPPPPPPPP.....

Now, there's a recipe I'd like to see that smug soft fanny preppie Bobby Flay top. THEE WHISKEY REBEL P.O. Box 1781 San Marcos, TX 78666 whiskeyrebel@whiskeyrebel.com

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visit the Whiskey Rebel online diary: www.WhiskeyRebel.com ✪

FAR FROM FINISHED

INTERVIEW WITH STEVE NEARY

By Matt Cote

Leave it to Boston. Leave it to Boston to boast of yet another amazing street punk band. Leave it to Boston to not only be the hometown of this band, but to steal the hearts and souls of this band from their home, New York. Yet another notch in Boston's belt in the never-ending rivalry between the two cities. FAR FROM FINISHED moved to Boston after playing just one show in the city - a city who's love, admiration, and respect for the street punk community is honestly second to none.

Harnessing a spirit of unity that allows all those involved to feel like they belong, and also nurtures young up-and-comers and makes them realize they belong, Boston provides a scene like nowhere else, and that's

WE LOVE PUNK ROCK AND WE LOVE PLAYING IT. WE JUST WANT TO KEEP TOURING AND MEETING NEW PEOPLE. THE MOST REWARDING THING IN THE WORLD IS PLAYING SHOWS.

something FAR FROM FINISHED knew. With the release of their debut CD, Eastside of Nowhere, on GMM Records, the band is working their asses off, hitting the road at every opportunity to get out there and do what they love - playing punk rock. It's always good to see a hard-working local band start to break though - here in Boston, it just happens a lot more often.

SO YOUR CD, EASTSIDE OF NOWHERE, HAS BEEN OUT FOR A FEW MONTHS NOW. HOW HAS THE RESPONSE BEEN?

We've been really happy and kind of shocked with the response...it's really amazing.

THE CD WAS RELEASED ON GMM RECORDS, A STALWART OF THE PUNK ROCK SCENE. HOW DID YOU HOOK UP WITH MARK AND GMM, AND HOW HAS THE EXPERIENCE BEEN?

Well I had asked Mark Noah if we could play the Beer Olympics, and in turn after hearing and old demo he wanted to do a record with us. He actually flew in, and surprised us at the studio...it was the first time any of us had met him. Working with GMM has been great.

SO FAR FROM FINISHED IS A BOSTON BAND, YET YOU BEGAN IN NEW YORK. WHEN DID YOU GUYS MOVE, AND WHY DID YOU MOVE?

We had moved to Boston a few years back. On our first tour we played a show in Boston at a place called The Chopping Block, and after the show we had such a good feeling, everyone was so damn nice and genuine that me and Marc decided to relocate. I had nothing left to lose! There's a real unique spirit in Boston.

HOW WOULD YOU COMPARE THE SCENES OF NEW YORK AND BOSTON?

They're similar and different. Both places tend to birth great music and a really good variety of bands. But because Boston is smaller, its like a family, everyone knows everyone. It feels a lot more united. New York - it's so huge, it's hard to know everyone.

WHAT DOES IT MEAN TO YOU, AS A BAND, TO BE CONSIDERED ONE OF THE BOSTON BANDS, BEING A SCENE THAT HAS A STEEP TRADITION IN PUNK ROCK?

We are very happy to be part of such a deep culture and scene; some of the best bands ever have come out of Boston. But we don't consider ourselves to be a Boston band.

YOU GUYS WERE ABLE TO TAKE PART IN A BOSTON TRADITION THIS PAST YEAR AND PLAYED ONE OF THE ST. PATRICK'S DAY WEEKEND SHOWS WITH THE DROPKICK MURPHYS. WHAT WAS THAT LIKE FOR THE BAND - I'M ASSUMING IT BROUGHT THE BAND TO AN ENTIRE GROUP OF PEOPLE WHO NORMALLY MIGHT NOT HAVE BEEN EXPOSED TO A BAND LIKE FAR FROM FINISHED.

That was a really fun time. The Murphys are great - a genuine bunch of guys. They really do care about bands and they never forgot their roots. I thought it was great to have a totally different audience watching us; maybe it exposed them to a different sound than they are used to.

YOU GUYS ARE GETTING READY TO HEAD OVERSEAS FOR A EUROPEAN TOUR WITH THE REAL MCKENZIES. HOW DID THAT TOUR COME ABOUT?

We wanted it - and we got it...two months worth! I've been listening to the McKenzies for years, so this is gonna be a total treat. After we released "Eastside of Nowhere" on GMM in the States, we released it on I Scream Records in Europe. I Scream really believed in the record and has been behind it 100%. We are looking forward to leaving for that tour soon.

DO YOU HAVE PLANS AT THIS TIME FOR ANY UPCOMING US TOURS?

When we get back from Europe we plan on hitting the road as soon as we can. Nothing's solid yet, but we hope to hit the East Coast and Canada. We're shooting for November.

AS FAR AS RECORDING GOES, DO YOU HAVE ANYTHING ON THE NEAR FUTURE OR HAVE ANY SORT OF RELEASE IN THE WORKS?

We hope do be back in the studio in January, so some time after that.

WHAT KIND OF GOALS HAVE YOU GUYS SET AS A BAND, AND WHAT ARE YOU DOING TO WORK TOWARDS MEETING THOSE GOALS?

We love punk rock...and we love playing it. We just want to keep touring and meeting new people. The most rewarding thing in the world is playing shows.

ANY LAST WORDS?

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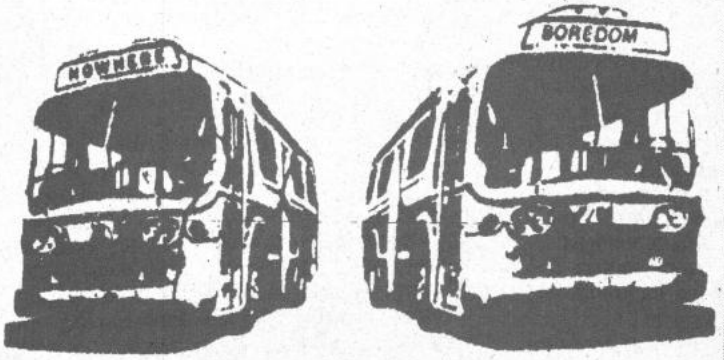

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MDC

INTERVIEW WITH DAVE DICTOR

By Chad Bower

MDC (Millions of Dead Cops) are one of the longest standing political punk band. They got started in Texas in the early '80s and later made their way to San Francisco. They released their debut single "John Wayne Was A Nazi" in 1981, which certainly drew some attention for the title alone. Even though they aren't as well known as some of their contemporaries of that era, MDC still had a huge influence on many bands.

Over the years the band has released many albums and had many different members. The band's latest release was Magnus Dominus Corpus. The band now has all their original members back together and will be playing the Wasted Fest in Southern California. I recently spoke with founding member and vocalist Dave Dictor, who in addition to being a punk singer is also a teacher of developmentally disabled students. He's just as passionate about music and politics today as he was when the band started 25 years ago.

HOW DID THE REUNION COME ABOUT?

It happened slowly. Ron Posner (guitarist) started writing me about three years ago and said he wanted to play with me. He had been living in Venezuela and had kind of fallen off the face of the earth. I said let's go for it. I had been playing with a few different people, but we got with Mikey Donaldson (bassist) and he said he wanted to do it. Last year the three of us got together with a drummer named Mike Pride and recorded an album. This winter I got in touch with Al Schultz and he said he wanted to do it.

MDC HAS HAD A LOT OF DIFFERENT MEMBERS OVER THE YEARS. DO YOU KEEP IN TOUCH WITH MANY OF THE EX-MEMBERS?

Yes I do. In fact, on the computer where I have my inbox I have a whole category called Ex Band Members. I even put my current band members in there because you never know when they're going to become an ex band member. I'm not enemies with any of them I'm happy to say. I'm closer with some than others. On the last tour I saw Erica Liss and Chris Wilder from the '92-'94 lineup. They jumped on stage with us. Eric Calhoun came to our show in Portland. I stay in pretty good touch with Bill Freeman who played on the 1990 album. He was the guitar player. I stay in touch with pretty much everybody.

WHERE DID YOU COME UP WITH THE PHRASE MAGNUS DOMINUS CORPUS (CORPSES OF THE ULTIMATE DOMINATORS) FOR YOUR ALBUM?

It's a Latin phrase, something that the returning Crusaders would say in reference to the very bitter battles in the 12 and 1300's in the Middle East. It was the stark reality of the hatred between the Islamic and Christian people. A friend of ours from Holland found the term and said she had been reading and found it. It stuck with us. We had been going with Millions Of Dead Contractors, but that seemed a little glib. I hope Magnus Dominus Corpus doesn't go over everyone's head.

THE ALBUM'S BEEN OUT FOR A FEW MONTHS NOW. HOW HAS THE RESPONSE BEEN?

We've had some good reviews, it's being sold in Brazil, it had a European release. It's sold 6 or 7 thousand. It's right in there. Touring helps to plug it because a lot of people haven't heard from us in a while. Even when they do get reacquainted with us, people buy the old albums. The old albums have shelf life and sell really well. The old albums sell as much as they new album does. We're very happy with the response, very happy that people show up to see us.

YOU CRITICIZE AND POKE FUN AT A FEW BANDS ON THE ALBUM. HAVE YOU HAD ANY BACKLASH FROM THAT?

I've not heard from anybody. I don't hate these bands, but if you can't take the piss out of people, then fuck it. I'm going to criticize. Saying Rancid hangs out with Pink, who cares? The point of the song is that I wish some of those punk bands look back and take care of their community better and not just race ahead and become forty dollar a ticket bands and move on

and forget the past.

NOW THAT'S YOU'RE IN YOUR LATE FORTIES, HAVE YOUR POLITICAL VIEWS MODERATED OR MELLOWED?
I go through shifts and changes, but I'm still a pretty radical person. I like to think I have more depth in my feelings about the gross inequities economically in this country and the world and how it causes war to happen. I pretty much feel like I did for the first album.

HAVE THE THINGS YOU'VE WRITTEN AND SANG ABOUT CAUSED ANY RAMIFICATIONS IN YOUR JOB AS A TEACHER?
I'm a special ed teacher. My students are developmentally disabled. It has nothing to do with that. I tell my principal I'm taking a few days off to go on tour and he wants to make sure I'm coming back. It's an underpaid job and a lot of people just move on. They're more afraid that I'm going to move on rather than being concerned about what I sing on stage in the summer.

THERE ARE A LOT OF THINGS HAPPENING RIGHT NOW THAT ARE GETTING A LOT OF ATTENTION LIKE THE WAR IN IRAQ. WHAT IS SOMETHING GOING ON THAT PEOPLE DON'T KNOW MUCH ABOUT, BUT SHOULD?
I was watching Fox News the other day, and they say the woman who is protesting outside Bush's ranch in Texas has aligned herself with extremists. They decided the war wasn't against terrorism anymore, it's against extremism. The right wing changes things like global warming to "climate change." The same thing is labeling liberal people against the war as extremists. Somehow we're equated with terrorists because we're against what the United States is doing in the war in Iraq. I was just writing in a blog the other day that people should mention it more and be aware of it. The wordspeak that the right wing uses has turned the left wing into extremists. We're not extremists, we're humanists. We have a social conscience.

YOU'VE CRITICIZED THE POLICE A LOT IN YOUR MUSIC. HAVE THINGS IMPROVED IN THAT AREA OVER THE YEARS?
You like to believe it's getting better and that police violence is going down and all violence in our society is going down. Yet I lived in New York City the past five years and they shot all these people. I was just watching on the news how this poor man that was a Brazilian in the subway in England. They shot him to death. They first put out the misinformation that he was wearing a baggy coat and wouldn't listen. It came out on the news today that he wasn't wearing a baggy coat and that he was never told to stop. They just grabbed him, pounced him, and shot him dead. It's a pretty creepy place we've got going on here, the erosion of our rights and what's going on. Of course we create more evil and take on more enemies. Of course the world is going to be a scarier place and we're going to need more of a police state, we're going to need more Patriot Act. It's almost like a self-fulfilling prophecy.

THERE'S ALWAYS BEEN AN ELEMENT OF FASHION IN PUNK MUSIC, BUT IT SEEMS IT HAS COMPLETELY OVERTAKEN THE MUSICAL AND POLITICAL SIDE OF THE SCENE.
I don't know what you can say about it. It's true. There's a whole wing that I don't know if you can even call it punk, from Avril Lavigne to Good Charlotte where they have this pose of being punk, but it's really ultra, ultra pop. I don't know what to say about any of it. People have to sing from their hearts about what they know about, and I understand punk is going to be a fashion. It just is what it is.

WHAT DO YOU THINK OF THE WARPED TOUR? IS IT SOMETHING THAT BENEFITS THE PUNK SCENE?
I've never been part of the Warped Tour. Somebody asked me if I'd like to be. It just seems like it is such gross commercialism and the whole idea that they're promoting $300 sunglasses for snowboarding is just totally not me. It is a pretty cheap ticket to see all these different bands and be part of it, but it's such a mass consumerist market. It's totally not me. I mention it in the song "Timmy Yo." I say "piss on NOFX for their tie with the Warped Tour". I like Fat Mike, though.

SPEAKING OF TOURING, WHAT ARE THE LARGEST AND SMALLEST CROWDS YOU'VE EVER PLAYED IN FRONT OF?
We've had pretty small crowds. We've played stinkers anywhere and everywhere. You want to forget all of them. We've also played some big shows. We played with the Dead Kennedys outside a few different times. There must have been 10 to 12 thousand people there. We also played with Motorhead a few years back. There was a bunch of metal bands and three stages. There were 50,000 people there. There were probably 10 or 15 thousand watching us at one time. That was pretty trippy. All these Germans drunk out of their minds on Jagermeister. People were pissing in the mud. It was pretty crazy.

WHAT DIFFERENCES HAVE YOU SEEN IN PUNK BANDS FROM COUNTRY TO COUNTRY OR CONTINENT TO CONTINENT?
I found the Brazilian bands to be very sincere because they know what poverty and living in a third world situation and being at the bottom of the scale is. Even if you're not out and out political, you know that life is political. If you don't have money, there's an economic edge to life that's not fun, and it's not fair, and you get it. Americans and Europeans have a higher standard of living and you can live with your upper middle class parents and not really get the fact that people are hungry in the world. They don't get it and think that people who don't have money are lazy or criminals so they deserve what they get. It's that social Darwinism that's in the mindset of our society. It always has been, and I understand we're all apes fighting for our share of coconuts, but a lot of people with coconuts don't understand what it's like to not have coconuts.

IF SOMEBODY IS GETTING INTO PUNK MUSIC FOR THE FIRST TIME, WHO WOULD YOU RECOMMEND THEY LISTEN TO?
I'd tell them to check it all out. I love Stockyard Stoics, Leftover Crack, Molotov Cocktail. I like the scenes in Minneapolis, in New York, San Francisco. I like the little bands. A friend of my son's came up to me and asked that. I told him to try Rancid, try Anti Flag, stuff that's more accessible to them. It depends on who you are, how much I think they can get it. A lot of people won't be able to go to the record store and find Molotov Cocktail or Stockyard Stoics. I try to get them to find something they can find easily and hopefully they'll gravitate to stuff on their own once they get into it a little.

I UNDERSTAND YOU'RE WORKING ON BOXCAR DAVE, A SOLO PROJECT.
It's not quite solo, but it's an acoustic project. I'm hoping something comes out by the end of this year. I was talking to Jello Biafra about releasing it on Alternative Tentacles. The songs I've written are more folk/blues. That's how I originally started making music 30 years ago. I got going with an acoustic guitar listening to Gary Davis and Robert Johnson and Bob Dylan and Johnny Cash. I was doing that in the mid '70s. Some of our songs were written in that era and written in folk/bluesy style. Then we converted them. We've made music with Michelle Shocked and different people throughout the years.

WHAT DO YOU WANT MDC'S LEGACY TO BE?
Just that we were a band that had some social consciousness that made loud, fast hard music and music that cared about people; who wanted to use music to make people feel good and people feel less alone and less alienated and had a message about coming together as a planet trying to make it as a species. ✪

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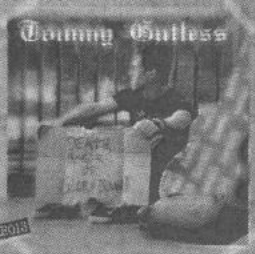

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FRONTIER RECORDS' LISA FANCHER

By Janelle Jones

So, after a monumental 25 years of putting out high quality records, Lisa Fancher doesn't view her label, Frontier, as the be-all and end-all of her existence. And truth be told, it never so wholly consumed her life, as you, dear readers, shall learn by reading on.

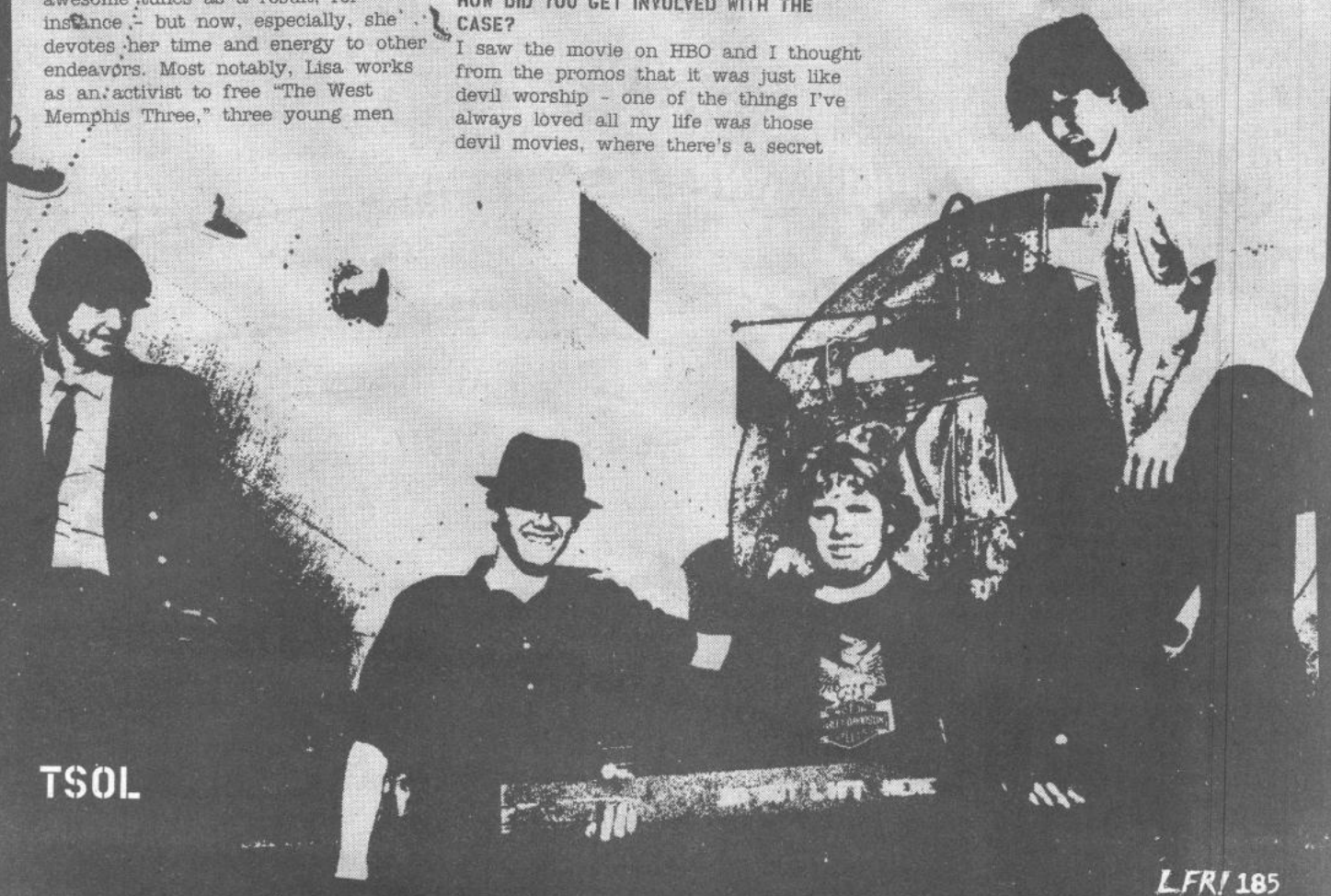
Sure, she holds claim to releasing some of California punk's greatest albums of all time - The ADOLESCENTS' legendary "blue album" (their self-titled debut LP); goth-punk pioneers CHRISTIAN DEATH's grand opus 'Only Theatre of Pain;' CIRCLE JERKS' super-short, fun blast 'Group Sex,' SUICIDAL TENDENCIES' self-titled debut; and Rikk Agnew's spectacular 'All by Myself,' an album that, as its namesake reveals, shows the sheer genius of this man (who's played with such bands as The ADOLESCENTS, CHRISTIAN DEATH, and D.I.) tackling all instruments on his own and creating some awesome, awesome tunes as a result, for instance - but now, especially, she devotes her time and energy to other endeavors. Most notably, Lisa works as an activist to free "The West Memphis Three," three young men who've been in jail for over a decade, wrongly accused of killing three eight-year-old boys in Arkansas. (To learn more about the case, go to: www.wm3.org/splash.php)

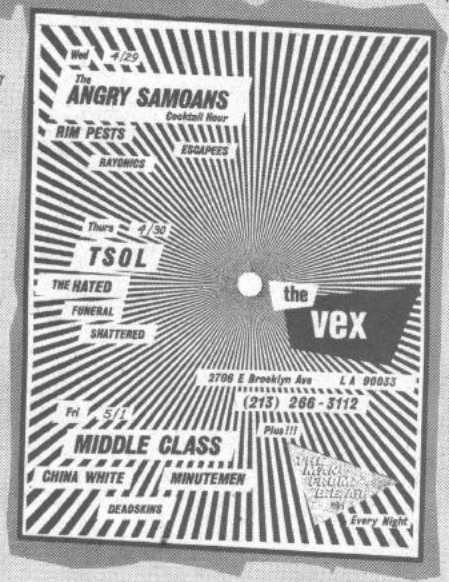
HOW WAS YOUR TRIP?

Fantastic. I don't know if you know this, but I'm heavily involved with the West Memphis Three case, so we did this big fundraiser at this guy's unbelievably fancy apartment, Wynona Ryder hosted it, and apparently quite a bit of money was raised. So that's good 'cause this is the battle to get enough legal fees to pay for Damien's stuff.

HOW DID YOU GET INVOLVED WITH THE CASE?

I saw the movie on HBO and I thought from the promos that it was just like devil worship - one of the things I've always loved all my life was those devil movies, where there's a secret satanic cult living in your neighborhood and the nice guy down the road's the leader of the coven. So I saw this movie and I was like, "Oh my god, they're innocent. I can't believe





this," and this was after they'd already been in prison for three years when it actually aired on HBO. It just killed me. I guess it was hinged on the rock 'n' roll thing too: they were the kids in town that certainly weren't weird looking, but for West Memphis, Arkansas they were weird looking and wore black clothing and all that, so in the absence of any suspects they just picked the kids that looked weird. I think anybody that likes music can relate to that. It's been a long odyssey - 1997 and I'm glad the support fund's based here in L.A. I met the people who started the support fund and I've been involved ever since. And I just visited the guys about two, three weeks ago. Prison, there's a real upper. But things are going pretty well. This takes up a huge portion of my life; the label honestly doesn't really take much to run at this point because I put out so few records, so that leaves me with a lot of time to devote to them, which is good.

BUT ABOUT THE LABEL, IN THE BEGINNING, YOU WORKED AT BOMP.
Yeah, before I started the label - I only had ever worked in record stores, but the only real job I had was working at Bomp, so I kinda knew how to do all the steps to putting out records because when you work at a label like that you just kinda do whatever's necessary. I knew how to get jackets made, I knew how to get it mastered, and kinda just used the same studios Greg [Shaw, owner] did. I used a lot of stuff Greg did because I thought if it's good enough for them... They were actually really nice, Greg and Susie, and when I decided to put out THE FLYBOYS record, I had to spend a lot of time on the phone, so they let me use all their office equipment to write letters. They didn't pay me for the time I was doing it, but at least they let me use their stuff so it seemed like a professional organization and I kept a lot of my stuff in their warehouse.

HOW LONG DID YOU WORK THERE?
The greatest thing that ever happened to me honestly was working in their record store [that Greg] opened in - I wanna say the very beginning of '77, so I got every single amazing record because he'd been stockpiling stuff before the store opened, like the first DAMNED single. We got every single bitchin' record, THE CLASH record, so I'd heard everything before everybody else had, AND had a copy of it too 'cause people were clamoring for that stuff as you can imagine. People used to drive from ALL over California to come to Bomp. It was great. Anyway, I worked there. I tried to live in England for a couple months in '78 and then I went back to work for them, but not at the record store, [which] was closed, so I just sorta did whatever they told me to do like mail order. I was even their accountant once, which is hilarious because there's few people in the world that are worse at math than me. I had no idea what I was doing, but I gave it my best. And I think there was a year where I typed up his entire record collection because he was gonna do a book. So I just did whatever over there. Concurrently while I was at Bomp, I had a fanzine. I wrote for local papers - for about five minutes I wrote for the L.A. Times, and for quite a while I wrote for the Herald Examiner, which was a big daily paper. The writing thing certainly didn't pay me enough to make a living off of it, so I was like, [enthusiastically] "I'll put out a record!" and so I did. It came out in 1980, but I'd started it somewhere in the beginning of '79 because the first time you try to do something everything was a fiasco from the artwork to the recording to whatever. It actually came out in March of '80, but technically I started the label in '79. Yeah... Before most of these damned kids were born. I saw The ADOLESCENTS [this] January, and there were kids that were literally not even born in '85 - they were just born in '90, I'm like, my mind is blowing. But they knew all The ADOLESCENTS songs and lyrics. I felt like Chuck Berry. It was just a totally bizarre moment, like two generations on, practically.

THAT'S JUST COOL THEY HAVE FRANK'S [AGNEW, GUITARIST] SON PLAYING TOO.
Isn't that just the greatest? I'm sure there's been other cases of that but I don't know who they are - maybe soul or jazz bands, but as far as a rock band I can't think of a single instance of father and son in the same band.

BUT IT'S JUST GREAT 'CAUSE STEVE [SOTO, BASSIST] SAID THAT HE LOOKS OVER AT FRANK, JR
Who looks so much like Frank it's scary.

YEAH. [LAUGHS] SO HE SAYS, "I'M THINKING IT'S 1980 AGAIN" OR WHATEVER.
Yeah, Frank looks so young too, you'd never imagine that was his kid. There's been so many Agnews going through The ADOLESCENTS it's funny. And Alfie, who used to play with The ADS, is some kind of a professor or something. Pretty crazy dynasty there. And Rikk I just heard is playing with 45 GRAVE of all things. I don't know what's going on!

...GUY'S A GENIUS.
There's no doubt about it. He's your true musician...

JUST ABOUT RIKK, THOUGH, JOSH [THE PUBLICIST] SAID YOU NEVER LET ANY RECORDS GO OUT OF PRINT AND HE JUST HAPPENED TO MENTION THE FIRST CHRISTIAN DEATH RECORD. I LOVE THAT ALBUM SO MUCH.
Isn't it great? Rikk's playing and

songwriting on that is phenomenal. If you heard the stuff before he got involved, I mean, he put so much work into it, really spent a lot of time hashing it out. It is an important record, too, the goth kinda thing - there just wasn't... There was a 'Hell Comes to Your House' record, but before that CHRISTIAN DEATH record, people didn't really have a great idea of how to dress or how to look. So between the guys onstage and people out in the audience, the whole goth thing kinda took off. I don't know if it's a good thing or a bad thing, but it happened. [Laughter] I gotta give props to Frank too because he was definitely my unofficial, unpaid A&R guy 'cause whenever he saw something amazing, he'd be like, "You gotta check these guys out. They're unbelievable," like TSOL and CHRISTIAN DEATH both came to me directly because of Frank.

OH! NICE...

Yeah! Little hot tips there. Actually to correct Josh just slightly, I have let [some] records go out of print, but not many. I never put out a whole lot of records, but I found it's better for me that the ones that don't sell that much, to just have them available mail order-only or available on the Website. They're not available in stores, but some of them just flat-out never sold at all, so either gave 'em back to the band or... But there's not many of those, like NAKED PREY, I put out a couple of their records and I have no copies left so they're just kinda out of print by virtue of there's no reason to re-press them. Maybe some day. But as far as the early punk ones go, those will never be out of print for sure. 'Cause the kids always want 'em. Especially now, it's just so hot it's amazing. Thanks to I don't know what - the new big alleged punk bands GREEN DAY or whatever. I don't know where it comes from.

A LOT OF THE STUFF GOING UNDER THE TERM PUNK NOWADAYS IS KINDA CHEESE.

Oh, I know. The whole emo whatever over-emoting something I don't know what it is. I was lucky; I was in the right place at the right time to put out the records that I did.

SO YOU DID IT ALL BY YOURSELF?

Yup. I think the first person I hired wasn't till '85. I would save the money from my day job (I would work at Bomp and maybe a record store part-time), it's not like we spent some phenomenal amount of time in the studio, it was like three, four

days or something. Anyway, so each step of the way I'd scrape up enough money, like here's the record then comes the artwork, then I gotta press enough to put 'em in the stores. And I never ever did and I never would put out a whole bunch of records. I just can't stand labels that put out 12 releases a month and hope somebody buys them. I just wanted to put the most effort I could into the ones I did put out. Put out good ads people would remember and make the artwork memorable and all that stuff. I think the most records I put out was maybe four a year and that was probably even rare. And in the '90s, as the years went by, I wouldn't put out any records because I was just hanging on by my fingernails, and just let the punk records sell.

I WAS JUST WONDERING THOUGH. STARTING IT UP - AND IT'S STUPID THAT I EVEN HAVE TO BRING THIS UP. BUT DO YOU THINK IT WAS MORE CHALLENGING BEING A WOMAN?

I suppose. There's a lot more women label owners now, but at that time honestly there weren't hardly any indie labels period, no matter what. There was Slash, Posh Boy, SST, but there was very few. In those days I couldn't point to another female label owner of any kind - whatever kind of music it was. I know I'm not the first because there were disco labels that were owned by women like Sugar Hill. But I was always pretty much alone in terms of me being a record collector. There were very few women I knew that were as into music as I was instead of just being a casual fan, just like every waking moment, that's why I wanted to work in record stores because I was so obsessed with it. When I wasn't working, I was at shows. I completely flunked out of college because I went out every single night and would go to two sets of whoever the hell it was and come home at four o'clock in the morning. I was like, nope, can't go to college, do any studying, can't be bothered with it. Had I actually gotten a degree in something I never would've been in the right place at the right time.

EVERYTHING HAPPENS FOR A REASON. I GUESS.

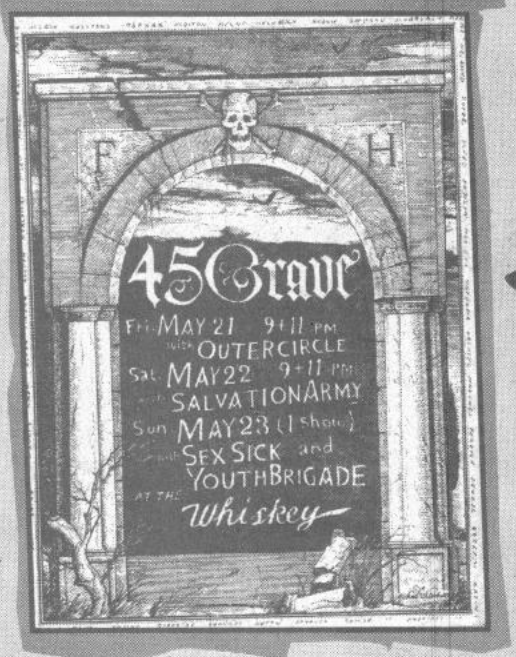
Yeah, I probably could've used a lot more coaching in business, but too late to do anything about that now. An MBA doesn't really help you with punk rock because you just have to learn how to do everything on your own. [Laughs] Yeah, the math thing would've been nice.

RIGHT! [LAUGHS]

I might've missed out on it, but in those few years in the late-'70s/early-'80s I don't remember any other female bosses or women that owned labels.

AND YOU ALSO WORKED AT MAJOR LABELS?

Just one year. Actually it was really interesting. After so many years of owning Frontier, I was in just dire financial straits 'cause I had just gotten some really shitty deals. I'd done a major label deal with BMG that was terrible, and then I went to Rykodisc, and even though they were great people, it was just the wrong label - they were just not a good fit for me. And then I licensed the top-sellers to Epitaph and didn't get paid back for the advance, so I literally had no money whatsoever. Anyway, I went to work at MCA Records - Music Cemetery of America - for one year. That was really educational for me after all those years of working for myself to go to work for a major label, because then you really know why you should hate major labels 'cause they're just so wasteful and the people that work there are total morons. I was in the art department. I was writing copy, but the radio and A&R people are just an astounding waste and clueless. If I would've been taking better notes or paid more attention I could've written - you know how there's all those books like 'The Devil Wears Prada'? I could've written one about the stupidity of major labels. I don't know if anybody cares, but it was sort of the days of [when] SUBLIME was a really big band - the singer had just died and everybody was trying to figure how they could make more money off of him dying. It was just appalling. So I did that for a year and then after that I still had no money, so I went to work in the TV field for about four years. I did shows for VH1, all kinds of music programming kind of things. And at least for the last two-and-a-half years I've just been doing Frontier and the West Memphis Three. And I got back on solid ground now because the label's distributed by Mordam, they're the only place that have ever paid on time, paid consistently, put me in the right stores. It's just been like night and day after 25 years to actually be able to count on my checks and distribution. There's many times where I considered going bankrupt in the '90s, but I was glad I hung in there. And even if I did have to work at MCA, it's all stuff in a weird way you find educational or useful somewhere else down the line.



BUT 25 YEARS NOW FOR THE LABEL. THAT MUST FEEL REALLY GOOD.

Yeah, it's mind-blowing. It seems like moments ago that it started. It's so weird how fast time passes and all the different bands I worked with - it's a LOOOONG time. And I survived some pretty crazy people that had obviously millions of dollars more than I did, much bigger fanfare - labels like Enigma [that] just spent tons on

advertising and radio. They had staff all over the world and really fancy offices. I never ever tried to or wanted to conquer the world; that just wasn't where I was at. I just wanted to put out good records and that was it. I think that's a guy thing. [Laughs] The super duper ambitious and the plush offices and bi-coastal and all that stuff. I just wanted to keep moving forward I didn't care if people thought we had some illusion that we were some big, fancy label. I did have a few employees for a while before I had to let everybody go. Up until I worked at MCA I had at least one employee. And I got a part-time one now. Betty's my faithful anchor, helps me do everything. Even the Website, which I have no idea how to do any of that stuff.

OH YEAH, THERE WAS SOMETHING ON YOUR WEBSITE... YOU MENTIONED A "BITTER COMPETITOR."

Oh, that was the greatest. I don't know if you got to see 'Left of the Dial.' Robbie Fields (Posh Boy founder), I believe he started a label before me, but you search the Internet for my name and there's all these interviews with him where he's just talking so much trash about me that I stole his bands and I did this... So I actually went to wherever there was an instance of him saying something like I stole The ADOLESCENTS from him or whatever, and I go, "Tony [Cadena, ADOLESCENTS singer], will you explain why you signed with Frontier and not Robbie's [label]?" So all those people actually addressed his stuff, so he had sidebars with all the - like Robbie for instance said he introduced me to Greg Shaw, but I worked for Greg since I was a teenager, so I was like, what the fuck are you talking about? So anyway, all the people addressed whatever he said that was obviously night and day from what he said, so that made me feel good. Unfortunately David doesn't have a Website, so that doesn't really help all the stuff that's on the Web to be corrected, but at least it happened anyway. But Betty's gonna scan it and put it on my Website so everybody can see it. But it's just absurd. Yes indeed I ended up putting out full-length records by a lot of people that had a track on like 'Rodney on the ROQ' or something, but I didn't steal any of the bands or anything. They just didn't like him and didn't wanna work with him and that was that.

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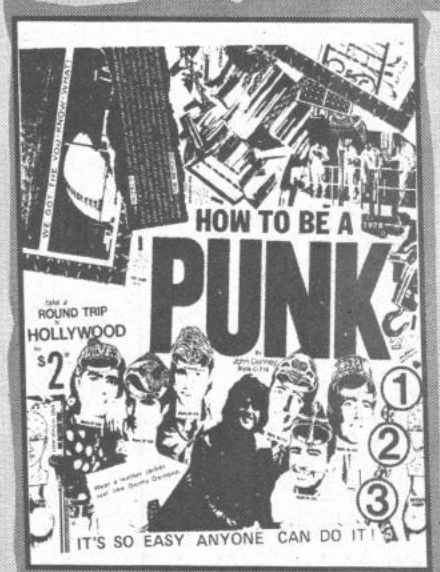
OF COURSE YOU MENTIONED THE GREAT PUNK BANDS YOU HAVE ON THE LABEL, BUT YOU'VE WORKED WITH SOME DIFFERENT TYPES OF BANDS TOO.

Yeah, I think THIN WHITE ROPE is the greatest band in the whole world and I wish that everybody had heard their records, but of course the ones that aren't punk have small but devoted followings, but people always head for the more name bands. But THIN WHITE ROPE is an absolutely phenomenal band and everyone should own at least one of their records. The YOUNG FRESH FELLOWS too, they're a phenomenal live band and wrote really super-great songs. And then in the '90s, of course there's HEATMISER and I'm the one who actually discovered Elliott Smith - kinda punk, but not hardcore like the early records - but a punk band. It wasn't like I wasn't putting out good records the whole time, it was just much lesser known than the handful of the ones most people heard of.



SO, THEN, ARE THERE ANY RECORDS YOU'RE EXTREMELY PROUD TO HAVE RELEASED? I'M SURE ALL OF THEM, BUT...

Yeah, well, besides the original JERKS, ADS, SUICIDAL, CHRISTIAN DEATH, I would say definitely all the THIN WHITE ROPE [records]. Even if they sold one record a year I would never put them out of print 'cause I just think they're so amazing. AMERICAN MUSIC CLUB, THE DHARMA BUMS from Portland. They put out real great records. The singer/songwriter from YOUNG FRESH FELLOWS also turned me onto a bunch of bands.

ARE THERE ANY BANDS YOU WISH YOU WOULD'VE BEEN ABLE TO PUT RECORDS OUT FOR?

The one that kills me (and this is not even a lie, I have proof), the band that I did not sign that just pulls the guts out of me is THE PIXIES. I saw them play at a club called TT the Bear and I'd gotten their early demos and I DESPERATELY wanted to sign them, but they were adamant that they wanted a record out, I think it was fall of '87. Anyway, I already had two records scheduled and that was all the money and all the resources I could possibly scrape up. I just didn't have any way to get any more money, so all I was doing was asking them to wait until January and I'd put their record out. So

PIXIES' management went to Rough Trade and then they put out that EP when I put out AMERICAN MUSIC CLUB and FLYING COLOR and the rest is history. It was just a one-off deal and I thought, well, maybe if nothing happens with THE PIXIES then I can sign them later on down the line, but unfortunately they just absolutely exploded. I swear to god I walked around in a coma for a couple months because I just absolutely loved that band so much and it just didn't work out. I almost signed MORPHINE too, but I had very little money when I was talking to them. And Ryko approached them and I said, "Totally go with Ryko 'cause they'll be able to do a lot for you. I won't be able to do anything except put the record out." Obviously I wish I signed NIRVANA and all the other bands that sold millions of records so I'd have lots of money, but you know, those are the ones that I actually had a shot, like with THE PIXIES where I came very, very close.

SO EARLIER YOU SAID HOW YOU HAD ACCESS TO ALL THE REALLY EARLY PUNK RECORDS FROM ENGLAND AND EVERYTHING... THAT MUST'VE BEEN SUCH AN EXCITING TIME.

I can't even tell you. It was so much fun to be there at the exact right place at the right time because virtually anything [Greg] would hand me he'd be like, "Oh my god. We just got this!" You know, 'Spiral Scratch' from The BUZZCOCKS - "It's the greatest record I ever heard I can't believe I'm listening to this," you know, and then to be able to tell other people about it. Because people were coming into Bomp that were either already in brand-new punk bands or people that weren't in punk bands but they were music fans and had fanzines, and just to be able to put something on and go, "You gotta hear this. It's crazy." It was like nothing you ever heard before because it was either so fast or so angry or whatever it was. Just to hear the first CLASH album, just to play it the first time, it was mind-blowing. He knew all these people in England so he would trade stuff with either labels or other distributors in England. There was so much coming in especially the first year, in '77, it was coming in waves of all kinds of stuff, whether it was the PISTOLS or Elvis Costello.

OH, SO YOU HAD THE ENGLISH VERSION OF THE FIRST CLASH LP.

Yeah, the American one was a big hunk of crap. [Both laugh] People would drive from like San Diego, which is a couple hours away and call me up, [desperately] "I heard you have the English one," and you'd hold it for them. Just to hear THE DAMNED first single, all the stuff on Stiff, even if it wasn't all just punk rock so it was slightly different like THE POLICE or Elvis Costello, everything was pretty good at that point. Yeah, '77 and '78 were incredible. And then the L.A. scene started up (because before it was us observing what was going on over there) whether it was THE WEIRDOS or whatever going, "Damn I'm gonna do that too." I didn't have the money or resources to get involved with doing records then, but I tried to write as much as I could about the local scene when I wrote for my fanzine or the newspapers. I would've loved it if I'd put out the first WEIRDOS record but it wasn't a possibility..

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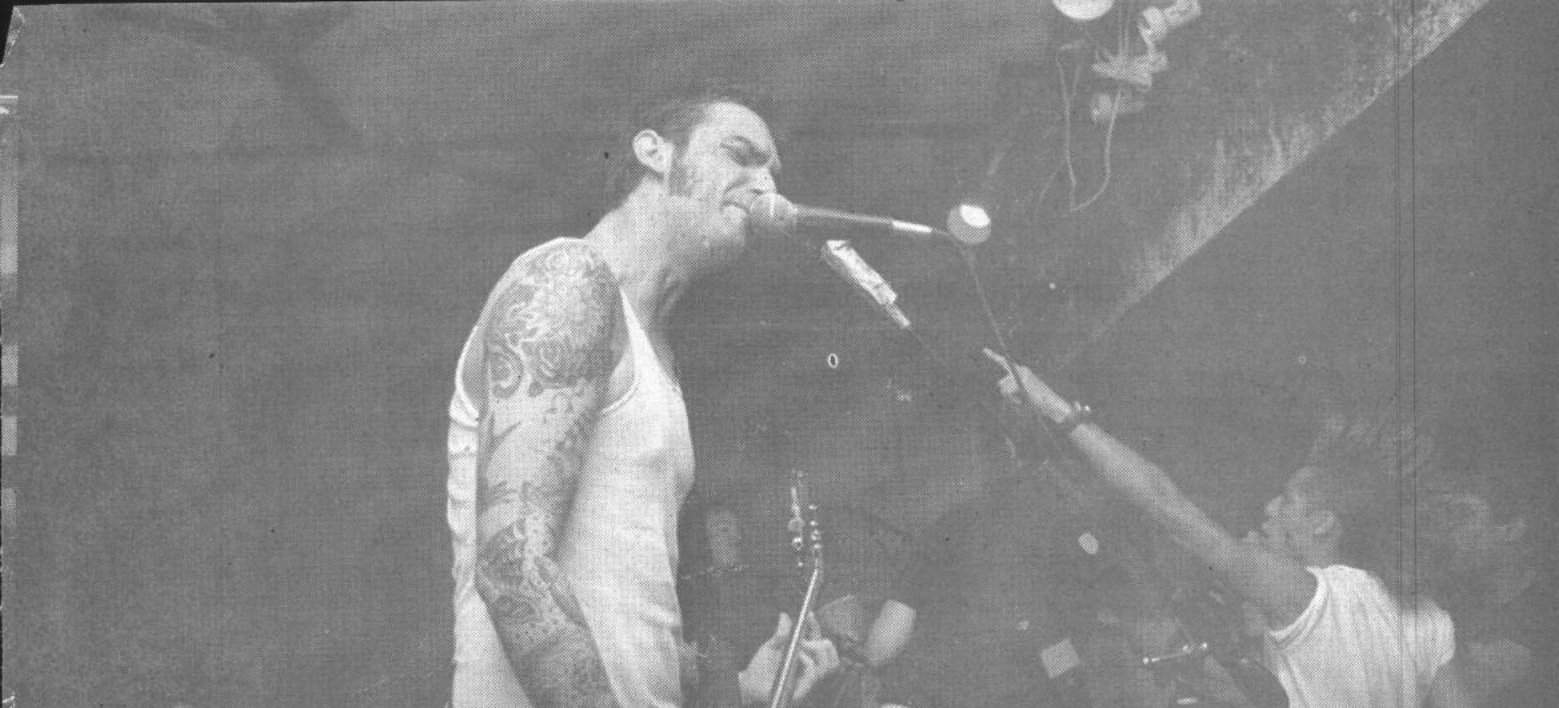


THE BRIGGS

AN INTERVIEW WITH JOEY LAROCCA

By John Carson
/ Photography By Alex Wenten

FIRST OFF, I WOULD LIKE TO THANK FOR TAKING THE TIME AND COMING OUT INTO THE HOT ASS SUN TO TALK WITH ME.

Sure, no problem man.

SO HOW'S EVERYTHING GOING WITH THE TOUR, ANYTHING YOU CARE TO SHARE OR PREFER NOT TO?

(laughs) The tour is going pretty well. We did our first two weeks on our own. It was sweet to come out to Boston. We started there with The Adolescents, who we're only doing an East Coast/West Coast kind of thing. They're not doing the whole U.S. So we did some weeks on our own on the way out that we headlined and we were pretty surprised with how that went. It ended up working out nicely. Then we met up with the Adolescents in Boston and it's been going great ever since. I was surprised because I just wasn't sure, you know how it is sometimes with the older bands... you just never know. There'll be a lot of people who are like, "Oh, I never got to see that band." Or maybe some of the new kids who want to check them out. Or even those who just don't care anymore and think their "heyday" is over, but the shows have been packed and they're phenomenal live.

IT SEEMS AS IF THE BRIGGS ARE ALWAYS PLAYING SOMEWHERE. IS THIS AN OPTION OR DO YOU FEEL OBLIGATED TO TOUR AS MUCH AS POSSIBLE?

(heavy smiles) It is by choice but it's become somewhat of a chore. Because we've done it so much, it's gotten to us a little bit, but we're going to take some time off after this tour to record a new record. So, we probably won't be out again till early next year. So, we'll probably just take a few months ands regroup and get the "homelife" back in order, ya know?

SO, ARE YOU EXCITED ABOUT THE NEW UPCOMING RELEASE ON SIDEONE DUMMY?

Yeah, very excited about that, actually. This will be our first full length on that label. We did an EP with SideOne, but we haven't got to do a full length so we're excited, also because we haven't recorded a full length in... I guess it's been three years or so. It will nice to get ALL the ideas out there, you know, with a full record.

NOW, YOU GUYS HAVE TOURED WITH A LOT OF WELL-KNOWN BANDS, SUCH AS THE UNSEEN,

THE CASUALTIES, AND FLOGGING MOLLY. IS THERE ANYONE THAT YOU WOULD LIKE TO TOUR WITH IN THE FUTURE?

Yeah, man. There are lots of bands out there we'd love to tour with, like Dropkick, or Bouncing Souls that would be you know... a good mix.

THAT WOULD BE A GREAT SHOW. HOW DO YOU FEEL YOUR MUSIC HAS PROGRESSED OVER THE YEARS? ON THE FIRST ALBUM, YOUR SONGS CONTAIN LYRICS LIKE " I'M INCREDULOUS TO THINK I'LL EVER BE SATISFIED WITH MY LIFE. YOUR SECOND ALBUM SEEMED AS IF YOU HAD A WAKENING, WITH WORDS LIKE "I'M READY FOR WAKING UP TIME. THE FUTURE HASN'T BEEN DEFINED." AND THE THIRD RELEASE SEEMS LIKE YOU WANT EVERYONE ELSE TO SEE THAT LIGHT. WOULD YOU SAY YOUR LYRICS HAVE TAKEN A MORE PROMISING NOTE?

Well, the thing about the lyrics is that it's how I feel at the time, and yeah, it definitely changes a lot, but there are still times that I feel extremely unsatisfied with my life and times when I feel hopeful. It's a mixture of feelings. I think that we've also grown up a lot in the last few years and a lot has changed in our lives, I got married last year so I think the next record will be an interesting take on life and a lot more specific and honest.

WELL, CONGRATS ON THE MARRIAGE.

Thanks, dude.

NOW, I'M SURE YOU GUYS APPRECIATE YOUR EVER-GROWING FAN BASE. IS THERE ANYONE PERSON, OR GROUP OF PEOPLE YOU WOULD LIKE TO HEAR YOUR MUSIC, WHO HASN'T HAD THE OPPORTUNITY OR CHANCE TO HEAR YOUR MUSIC?

Well, we would like to expand more into Japan and places like that. We've gotten a few emails from kids from Japan who seem really supportive. Plus, we haven't been out that way yet. Just being more generally known to the public.

OK JOEY, THIS IS MY LAST QUESTION. IT'S A LITTLE PERSONAL, SO YOU DON'T HAVE TO ANSWER IF YOU DON'T WANT TO.

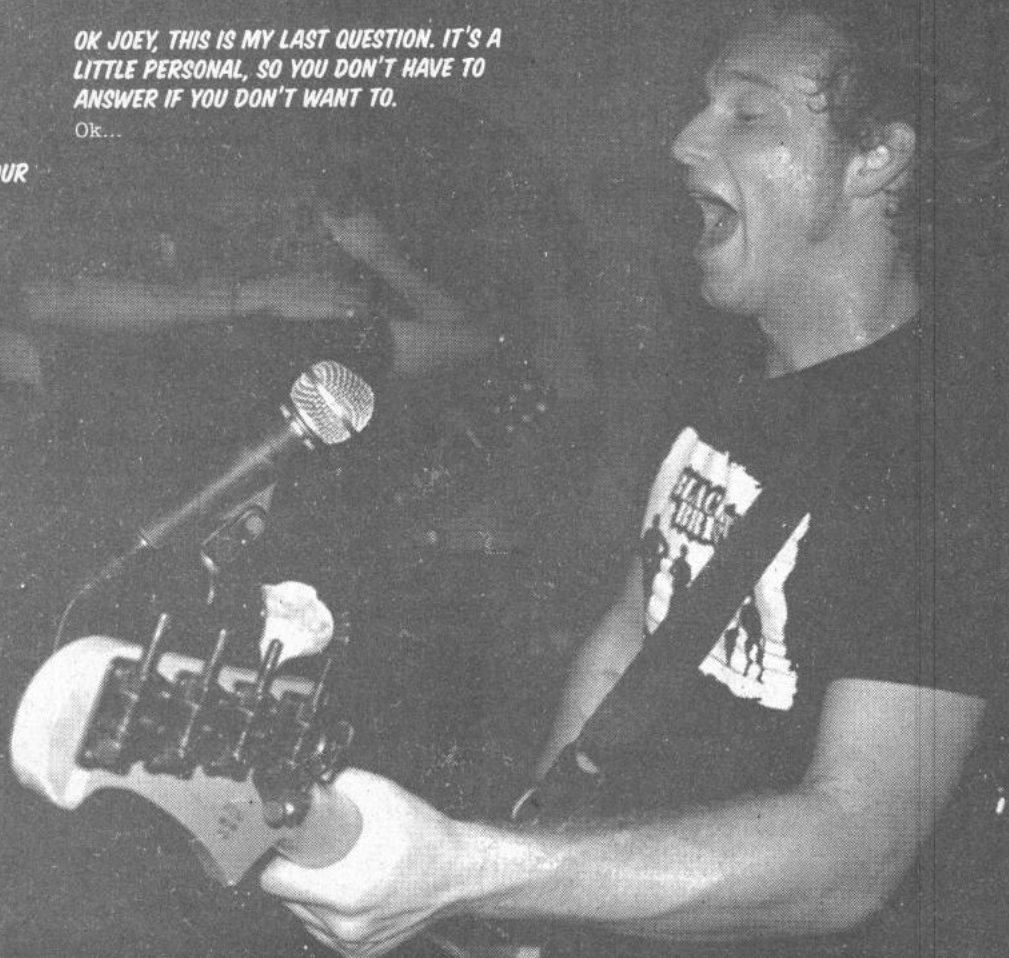
Ok...

WHO IS YOUR FAVORITE CHARACTER ON FAMILY GUY, AND WHY?

(In deep thought) Now, see that's a tossup. See, we are HUGE Family Guy fans. I mean we watch it all the time in the van. It's a tossup between Stewie and Brian. But, I think Brian has to be my favorite character.

WOW. THANK YOU.

Absolutely, have a good one. ✪



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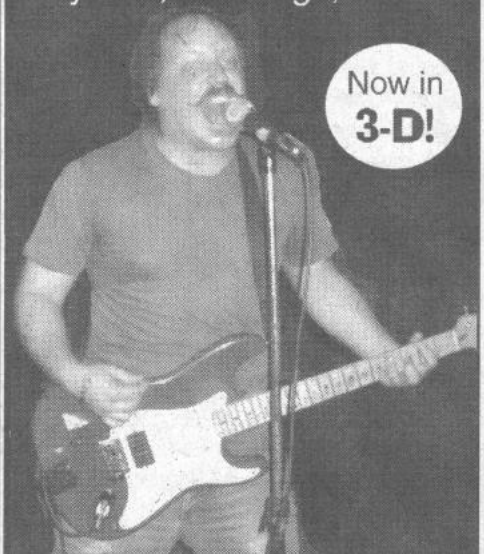

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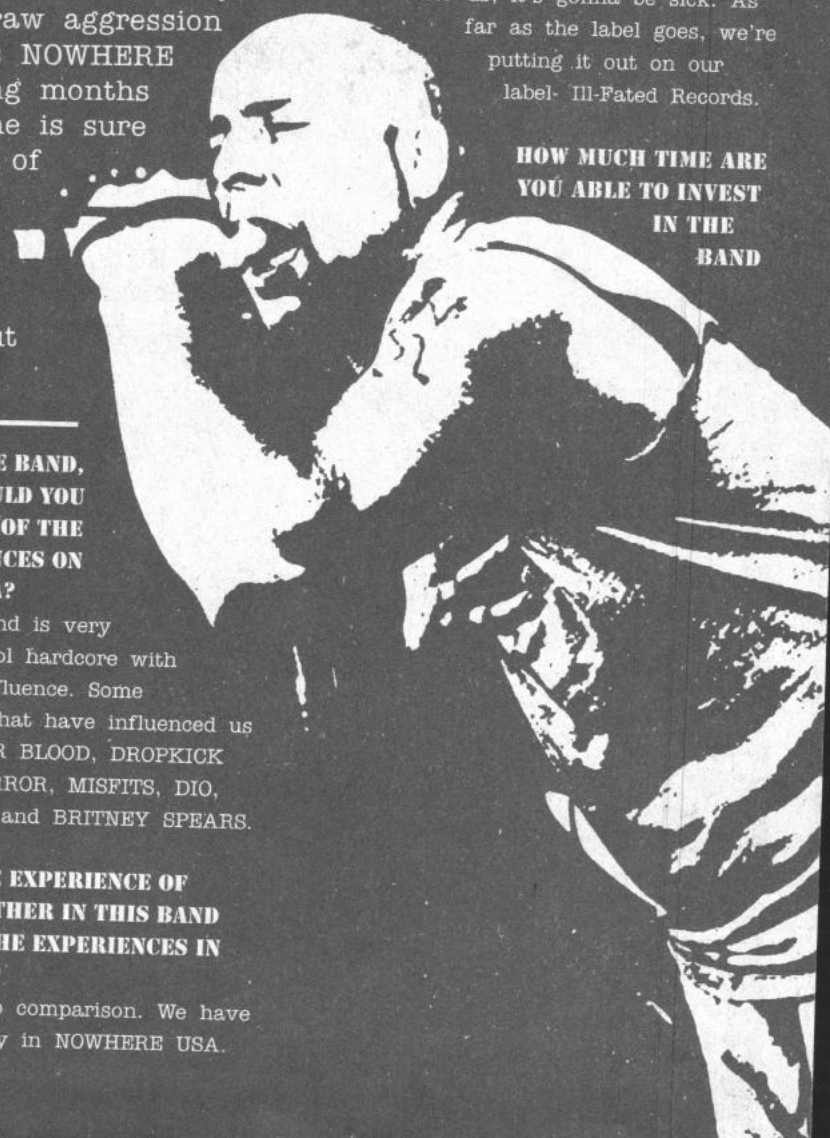
NOWHERE USA

AN INTERVIEW WITH DANGEROUS MARK DOHERTY AND JOHNNY HURTS

By Matt Cote / Photography By mike@mb-imging.net

There's a new band just starting out here in Boston and is quickly making a name for themselves. Featuring members of perennial street punk favorites THE BLUE BLOODS, as well as PUG UGLIES guest vocalist and Boston all-star Dangerous Mark Doherty, NOWHERE USA are a force to be reckoned with. Bringing a style of old-school Boston Hardcore reminiscent of past greats like GANG GREEN or THE FU's, these guys are literally tearing shit up on the local scene. With just a few shows under their belt, but with plenty more on the way, the buzz about this band is growing more and more with every performance, each one blowing away more and more people with the pure, raw aggression and unprecedented showmanship that is NOWHERE USA. Set to hit the studio in the coming months to record their debut release, their name is sure to be thrown around with the big boys of old school hardcore shortly, and they will soon be getting the well-deserved respect that they have earned. Keep your ears open, because you'll be hearing the buzz about these guys soon enough.



I'M SURE A LOT OF PEOPLE AREN'T FAMILIAR WITH NOWHERE USA JUST YET - BUT THEY MIGHT KNOW SOME OF YOUR OTHER PROJECTS. WHAT OTHER BANDS HAVE THE MEMBERS OF NOWHERE USA BEEN INVOLVED WITH EITHER CURRENTLY OR IN THE PAST?

DMD: We've been in THE BLUE BLOODS, THE PUG UGLIES, PONYBOY CURTIS, and POISONOUS GASH.

SO HOW DID YOU GUYS COME TOGETHER?

DMD: We've been good friends for years, and always wanted to start a hardcore band, so finally we just got our shit together got NOWHERE USA started.

HOW DO YOU GUYS DESCRIBE THE SOUND OF THE BAND, AND WHO WOULD YOU LIST AS SOME OF THE MAIN INFLUENCES ON NOWHERE USA?

DMD: The sound is very angry old-school hardcore with some metal influence. Some of the bands that have influenced us are BLOOD FOR BLOOD, DROPKICK MURPHYS, TERROR, MISFITS, DIO, STREET DOGS, and BRITNEY SPEARS.

HOW DOES THE EXPERIENCE OF PLAYING TOGETHER IN THIS BAND COMPARE TO THE EXPERIENCES IN OTHER BANDS?

JH: There is no comparison. We have mental telepathy in NOWHERE USA.

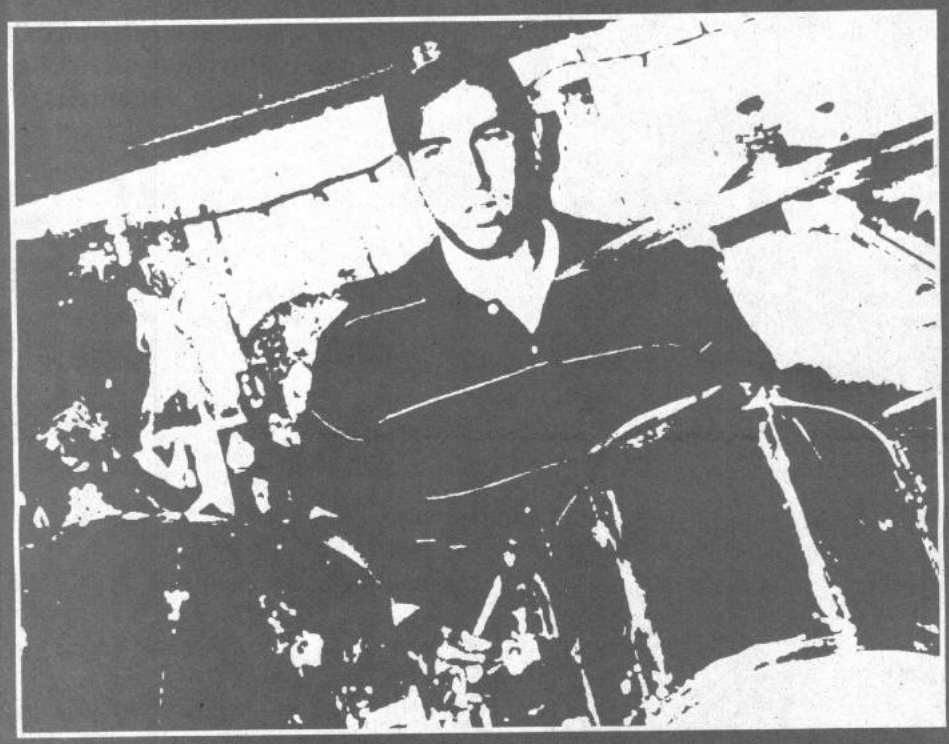
YOU GUYS ARE JUST STARTING OUT, AND JUST STARTING TO PLAY SOME SHOWS. WHAT ARE SOME OF YOUR GOALS FOR THE BAND?

JH: Taking over the world - and then ruining it!

WHAT ARE YOUR PLANS AS FAR AS RECORDING GOES - DO YOU HAVE ANYTHING SET AND HAVE YOU DISCUSSED ANYTHING WITH LABELS YET?

DMD: We are definitely recording some material at Fallen Angel Records in October. It's an awesome new recording studio set up out here in Boston. Rice -from DARKBUSTER is gonna produce it for us, it's gonna be sick. As far as the label goes, we're putting it out on our label- Ill-Fated Records.

HOW MUCH TIME ARE YOU ABLE TO INVEST IN THE BAND



LIKES OF THE DROPKICK MURPHYS, THE UNSEEN, AND STREET DOGS. WHAT ARE SOME OTHER BANDS PLAYING RIGHT NOW THAT PEOPLE SHOULD KNOW ABOUT?

DMD: DARKBUSTER, DRAGO, TOMMY AND THE TERRORS, RAMALLAH, THE PUG UGLIES, and if you don't know about BLOOD FOR BLOOD, you should be shot in the face.

WHAT, TO YOU, IS THE MUST FULFILLING PART OF BEING IN A BAND?

DMD: Watching people go crazy to our music.

SO WHERE SHOULD PEOPLE GO TO GET UP-TO-DATE INFO ON THE BAND?

DMD: www.nowhereusa.net is our website, and we're on MySpace - www.myspace.com/nowhereusa. ✪

ITSELF, SINCE EVERYONE HAS OTHER COMMITMENTS AS WELL?

JH: Dangerous invests his entire life into NOWHERE USA. The rest of us just dick around here and there when we can.

BOSTON OBVIOUSLY HAS NO SHORTAGE OF AMAZING PUNK ROCK BANDS, AND THE PEOPLE INVOLVED IN THE SCENE ITSELF ALSO TEND TO BE VERY INVOLVED AND SUPPORTIVE OF THE LOCAL SCENE. HOW WOULD YOU DESCRIBE THE LOCAL SCENE IN BOSTON?

DMD: As far as we are concerned, Boston has the best scene in the country. For all sorts of reasons, mainly because of how tight all the bands are. We always help each other out, and hook each other up. The fans are always there.

HOW HAS THE REACTION BEEN TO THE BAND, AND HOW SUPPORTIVE HAVE PEOPLE BEEN THUS FAR?

JH: Everyone's reaction has been better than we expected. People are bending over backwards to do anything they can for us. It's unbelievable.

A LOT OF PEOPLE ARE FAMILIAR WITH SOME OF THE BIGGER NAMES TO COME OUT OF OUR SCENE - THE

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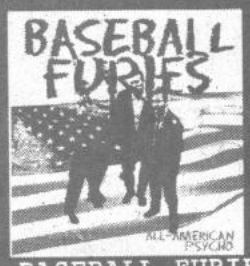

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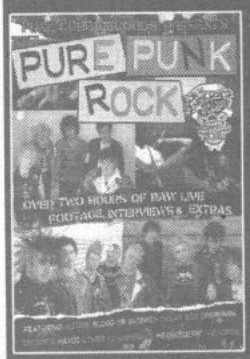

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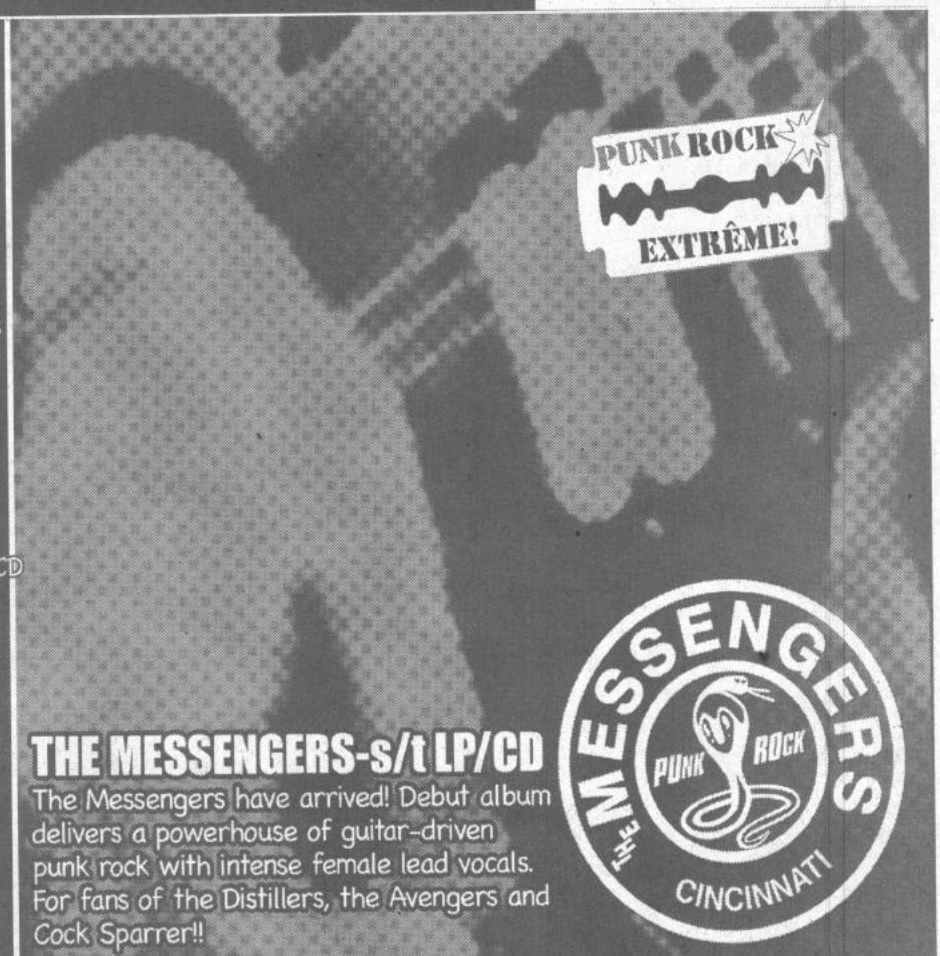

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THE MESSENGERS
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THE PUG UGLIES

By Matt Cote

THE PUG UGLIES have been a staple of the Boston punk scene for the past ten years. Playing a whole lot of shows locally, with the likes of THE DROPKICK MURPHYS, THE DUCKY BOYS, THE TROUBLE, and THE UNSEEN, it was a surprise that the band never really made it beyond the local dates, and occasional East Coast shows. Well now that's all changed, with the release of Minimum Wage on Europe's Rebellion Records. With a growing fan base worldwide, the PUGS variety of Boston street punk is now known well beyond the city's borders. A hard working band that's never taken anything for granted and fought for everything they've got, this is a band that deserves your respect and support. So if music reminiscent of THE BRUISERS and early DROPKICK MURPHYS is what you like - and seriously, if you don't, why the fuck are you reading this magazine? - the PUGS just might be your new favorite band.

The PUG UGLIES have been a staple of the local Boston scene since the 90s, yet we're just this year getting the band's first LP.

What took so long?

It was a combination of a few things: bad recordings in the past, lack of money was a big thing, and changes in the bands line-up. But I think the main reason is that we wanted to record at the Outpost in Stoughton, Mass., with Jim Siegel. We heard all the great stuff that was coming out of there and we figured he would help us sound like we sound. Go For Broke was done as an 8 song EP but Rebellion Records wanted a 12 song LP, so we had to go back in the studio and record four more songs with our new drummer Pat Brundage, mix it, master it, send it to Rebellion to press it in Europe, then we waited for them to send us the finished product to us in the U.S. so we could release it here.

The CD itself was released on Rebellion Records out of Europe, and you guys were the first American band to be released by that label. How did you hook up with them?

We shopped Go For Broke around and our friends, THE BLUE BLOODS (Boston Band) and T.J. Welch (now he's in THE WELCH BOYS) were on I Scream Records and they told us to send a CD over to Onno so he could hear it. Onno said that his plate was pretty much full at I Scream, but he wanted his friend Wouter from Rebellion to hear it. He really liked it so they released it in Europe and here in the U.S.

After waiting so long to release a proper full-length CD, how pleased were you with the results?

We were real happy with the outcome. Almost all of the songs were done in one take, but we worked hard to get the songs the way we wanted them to be, and the feedback so far has been awesome. Our core fans loved it and now we get e-mail from

all over the world from kids who really understand it and appreciate it.

You guys definitely have the classic Boston Street Punk sound, reminiscent of early DROPKICK MURPHYS, and especially THE BRUISERS. Who would you list as some of your main influences, musically?

Well, that's two right there! Great bands, and even better people. We love THE CLASH, SEX PISTOLS, THE BLITZ, SLAPSHOT, SOCIAL DISTORTION, GANG GREEN, SHOWCASE SHOWDOWN, TOY DOLLS, THE BUSINESS, AGNOSTIC FRONT, COCK SPARRER, SICK OF IT ALL, STREET DOGS - new and old punk and street punk bands.

What does being a Boston band mean to THE PUG UGLIES?

We're proud Bostonians. The music scene here is fuckin' amazing. I keep hearing people comparing it to the London scene in the 70's, and that's pretty ballsy. But the bottom line is that we know all of the bands, we're actually close friends with most of them, and to be a part of it is awesome.

Do you feel like being from Boston has played a role in the sound that the band has created?

Yes, of course! Boston is all we know, and we are going to get all of our inspiration from what is around us, good or bad, something we want to protect, something we want to kill, love it or hate it. I suppose its like the Boston accent, it just sticks to us.

So now that the CD has been on the streets for about six months, do you have plans for recording again anytime soon, and do you have any releases in the works?

We plan on recording soon. We already have about 15 songs we plan on putting our next record, but we want to take time in the recording process this time around. Like, record a track, listen to it for a few weeks, make changes, and tweak it a bit, just to see what we can with a little time in our corner. But we do plan on going back to Jim Seigel at the Outpost. I'm sure our fans won't not be let down when it does come out.

What about touring - do you have any shows lined up at this time, or do you have plans to get out on the road any time soon?

We have been doing gigs on the East Coast at the moment, and we're kind of still working out the kinks on the new stuff. We don't have any set plans to tour right now, but we plan on doing some shows on the West Coast or in Europe, it's still undecided right now. In the mean time check out our site, thepuguglies.com for listings.

So after playing for nearly 10 years, what is it that keeps the band together, moving forward, and writing music?

It's what we love to do. The whole lot, playing live, writing, recording - it's still fun for us, we still like it all. We wish we could do it as a full time thing, but its not quite paying all of our bills, not to mention the outrageous bar tabs, we're going to keep doing it until we start to suck, and hopefully we'll notice that before our fans do. GOD FUCKIN HELP US! o

WE'LL BE HERE TOMORROW

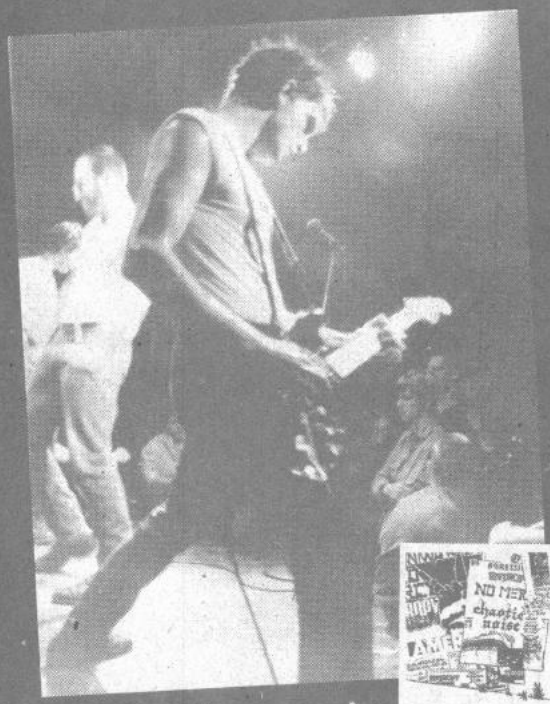
INTERVIEW WITH JOHN KEZDY, FRONTMAN OF THE CHICAGO PUNK BAND THE EFFIGIES.

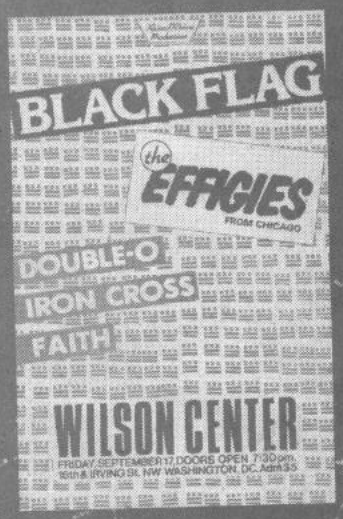
By Matthew Mariano

THE EFFIGIES ARE:
John Kezdy - Vocals
Steve Economou - Drums
Paul Zamost - Bass
Robert McNaughton - Guitar

ALRIGHT. YOU'RE CURRENTLY WRITING AND RECORDING YOUR FIRST NEW ALBUM SINCE 1986. YOU KICKED THINGS OFF WITH A SHOW AT THE EMPTY BOTTLE THAT SOLD OUT BEFORE I WAS EVEN ABLE TO BUY A TICKET (THANKS JON BABBIN FOR GETTING ME IN THAT NIGHT) AND KICKED ASS TO SAY THE LEAST. SINCE THEN YOU'VE PLAYED SHOWS LOCALLY, AROUND THE MIDWEST AND ARE PLAYING THE WASTED FESTIVAL OUT ON THE LEFT COAST. YOU ALL PROBABLY HAVE FULL TIME JOBS AND FAMILIES. SO I'M SURE THERE'S REAL LIMITS ON YOUR TIME. SO WHY NOW? WHAT BLESSED THING HAS BROUGHT THIS BAND BACK TOGETHER AND WHAT'S MOTIVATING YOU GUYS AS A BAND RIGHT NOW?

In October, 2003, I was approached indirectly by Steve and Paul about getting back together. I agreed to talk the proposition over, so we met at a bar up north and had a frank talk. We agreed to certain conditions and that clinched it. After that it was just a matter of asking Earl if he would join up. For various reasons, we suspected that it wouldn't work out, and he politely declined after we asked him. Paul had already suggested that we ask Rob McNaughton to join, and in the end we knew this was the better course. I should perhaps take this time to clear up certain mischaracterizations about band history. The early period of the band was a continuous span of activity from 1980 to 1986. It was punctuated by only one personnel change: Earl's replacement by Bob O'Connor, and that change was seamless. We worked Bob into the band as soon as we knew that it wouldn't work out with Earl any more. Metallica offered us a slot on their U.S. tour in 1986, but we fell apart on the tour just prior to getting the offer. The Metallica tour never happened anyway, because of the fatal bus crash in Sweden. The 1988 line-up





(with Earl, Chris and Joe) was understood to be limited. I was headed back to school that fall and was straight with the other guys about my ability to sustain my involvement beyond a few Chicago gigs and a small tour. We figured we could do it, and we really wanted to play. So we bought a station wagon, toured the east coast, and hit a number of big cities. We had a blast, but it ended when we got home. We sold the wagon and divided the profit - $40 apiece. We never intended to keep the band together at that point, and we split on perfectly amicable terms. I haven't seen Earl for a while, but I'm friends with Chris and Joe. Although short-lived, the 1988 line-up was as much The Effigies as any line-up. Perhaps even more than when Bob O'Connor was on guitar. Earl was still in form, and Chris and Joe were not just friends but also big fans of the band before they joined. I was completely confident that we'd stay true to the original sound of the band. We even recorded the basic tracks for a song we'd composed back in 1984 or so, "Everything's Coming Off." In all, it was a smooth operation. The later reunions - in the 90s - were a little more complicated. When the band split in 1986, three of the four members had different ideas about where they wanted to go musically. I was the odd man out. There was some animosity, and I didn't talk to Steve and Paul until I was approached for the reunion show at Exit in 1992. That was a one-off gig. I think Earl was getting ready to move out of state at that point anyway. I don't remember too much about the goings-on surrounding the show, but I do know that everyone got along and that we sounded good. It was the first time the original line-up had played since the mid-80s. Hatchets were buried, I thought, but there wasn't any talk of getting back together. In 1995, we got back together to promote the release of Remains Nonviewable on CD. Again, it was the original line-up. We played some local gigs and they all went well. So well, in fact, that this time there was serious talk of getting back together. But at the last show, just when I thought everyone had agreed to carry on, the whole thing fell apart again. I'm still not sure why, but some of the others had different ideas - again. It doesn't matter now, I suppose. I hate the feeling of having lost time, but even then I wasn't going to kill myself to change anyone's mind. If the fallow years have been wasted ones I can't get too worked up about that. I've learned not to depend on people. And not to wait. Still, The Effigies is a four-piece band. I can't do it alone, right? So after 1995, I was done. I had no interest in being in a band. I always thought I had a few albums left in me, but I wasn't going to go through the trouble to keep a band assembled. Done. The whole rock scene seemed uninteresting to me by that point anyway. Music struck me as uninspired, stupid, predictable and self-indulgent. It was as if the punk era had wiped out all of the good bands - including punk bands - and simply left a void. I thought perhaps I had outgrown the music, but younger friends felt the same way. I no longer looked for new rock to listen to. I'd listen to stuff that was given to me, but that's all. By 2003, some of the attitudes had changed, and we decided to put it back together. I can only speak for myself, but my own notions about The Effigies have remained fairly constant throughout. I couldn't be in the band at this point if I thought we weren't going to play along those lines.

ROBERT MCNAUGHTON, THE NEWEST MEMBER OF THE EFFIGIES. WHAT CAN YOU TELL US ABOUT HIM AND HOW HE CAME TO BE IN THE BAND?

One of the conditions I insisted on was that we wouldn't simply play the old material. I didn't want to be part of a nostalgia act and believed that we had the energy and ideas to create new material. I certainly felt I did. Another condition was that we had to pick up where For Ever Grounded left off. By that I mean that we had to return to the original Effigies sound; the sound that I believe we had drifted from on "Fly On A Wire" and, to a lesser extent, on "Ink." Paul knew Rob and had worked with him before. He said that he'd be the guy who could be both true to the original sound and could also build on it. I met Rob - again, over beers -and had a brutally frank conversation about what would be expected of him as the guitarist for the Effigies. He decided to give a shot; we decided to give it a shot. Things clicked. He's exactly the man for the job. We weren't looking for anyone to fill any shoes. We were looking for someone to understand the band's music, ethos and to fit into Effigies culture, as it were. He had to move the sound forward, but also fit in as an Effigy. Anyone who's been to the gigs and heard the material - both old and new - would probably agree that he fits. Later, he mentioned how little convincing it took to get me to agree to him joining the band. We had talked things out pretty thoroughly, though, and we agreed on the important stuff - at least in principle. I was straight with him and he with me. My actions follow my instincts these days, and it's all worked out. As for his background, he's played in a few bands over the years, including some with Paul (The Indicators). He's also composed several movie soundtracks ("Henry, Portrait of a Serial Killer"). He's a lifelong Chicago guy. I probably wouldn't have gotten back into music if it had been any other lineup.

SINCE 2000 A LOT OF OLDER, "INFLUENTIAL" PUNK BANDS HAVE COME BACK W/ALBUMS THAT ARE MORE LIKE THEIR EARLIER STUFF AS OPPOSED TO THE TYPE OF MUSIC THEY WERE DOING WHEN THEY SPLIT UP. WILL THIS BE THE CASE FOR THE EFFIGIES? WHAT MIGHT WE EXPECT FROM YOU THIS TIME AROUND?

Like I said, we're picking up where "For Ever Grounded" left off, but we're not trying to re-tread the old tires. Just the opposite, we play what we like - loud, melodic, rhythm-based music with lyrics that aren't the simple, moronic cliches of rock. It's been 20 years since we've come out with new material, so I can't imagine anyone thinking that our new songs are songs put together by 18-year olds. We're not 18, and the new songs say as much. I like good, loud rock, though, and I don't play anything I wouldn't be listening to. All

GREAT OI / STREET PUNK GOING ON OVER THERE AT THE TIME. ALMOST THE OPPOSITE OF WHAT WAS GOING ON IN THE STATES STYLE-WISE. WAS THERE EVER A DESIRE TO GET SIGNED TO A BRITISH LABEL OR TO CONNECT WITH BANDS AND A GENRE OF MUSIC YOU MAY HAVE BEEN MORE INTERESTED IN? WAS THERE ACTUALLY A MEETING W/ GARY BUSHELL? WHAT EXACTLY WENT ON OVER THERE, IF ANYTHING AT ALL?

I went to England twice: '79 and '81. The trips were personal trips - not with the band. Although I went with Steve and Jon Babbin as friends in '79, and was joined by Paul in '81. Those trips had very little musical influence on me. There used to be a guy on the scene in the mid-80s who had this Springsteen cover band. He went to D.C. and had some kind of religious experience. Someone must have dragged him to a Minor Threat show, because when he came back he had his head shaved and forced his band into a 180. He became a minor icon in the nascent thrash scene. That wasn't my story at all. Any epiphany I had came in 1978 when I first heard "Never Mind the Bollocks." By the time I went to London in 1979 there was a long list of bands that I liked and wanted to see live. My tastes were established. But when I got there, it wasn't what I thought it would be. I'm lucky enough to have seen The Pirates a couple of times, but the only original punk band we saw was The Damned, and they didn't do much for me. I had the constant feeling that we had missed everything and that the punk scene was dead. It was disappointing. In fact, by the end of the second trip we were so sick of some the Brit attitude that my buddy (an American who had, up until that point, wanted to move there), suggested jokingly that we do something to get ourselves kicked out. A small incident was symbolic. Back then, of course, you could find friendly types just by reading the uniforms. So we linked up with these punks in a pub one night and had some beers. They had the right gear, we had rapport, so we decided we'd hang out. Someone asked for a smoke, so I opened a fresh pack and handed one out. I walked to the bar, but deliberately left my stuff on the table. Within a minute they'd cleaned me out of Pall Malls and walked off. I remember this because it was the last sign I needed to go back to the U.S. No one likes to be disillusioned, but in a way it was the kick I needed. After that, England was out of my system. Reassessing the whole thing, I finally admitted to myself that many of the bands I'd seen over there were 2nd rate, and that I had just built the whole place up - along with everyone else I hung out with back home - by reading the music mags and believing that musical revolutionaries were of a piece. I was wrong. Much of what had constituted a revolution was done already, and the remnants weren't worth sticking around for. I knew by then that Chicago was the place to make music. I should add that I did see a few really good bands in '81. We saw the Upstarts and the Rejects at the Canning Town Bridgehouse, and everyone was very cool with us. The gigs were great. Bushell was there, too, and he was really into talking, as was Stinky. Unlike others, these guys were all curious about U.S.bands and had actually been listening to a few. Most people might not remember that Bushell was the only Brit journalist who wrote about U.S. punk bands. There was none of the condescension, arrogance and outright mistreatment that we got later from some of the Brit bands we gigged with in the U.S. Some of those bands were incredible. A rockabilly act, Levi and the Rockats were tough to deal with, as was P.I.L., who had this Arnie Fuffkin-type road manager who told me that I couldn't stay backstage when we opened for them at the Granada. I had a few words with him. He came to understand that their contract really did allow me to watch the show backstage, with their chauffeur. And The Anti-Nowhere League were real princesses too. Earl and Paul de-tuned all of their guitars backstage. I hardly think of

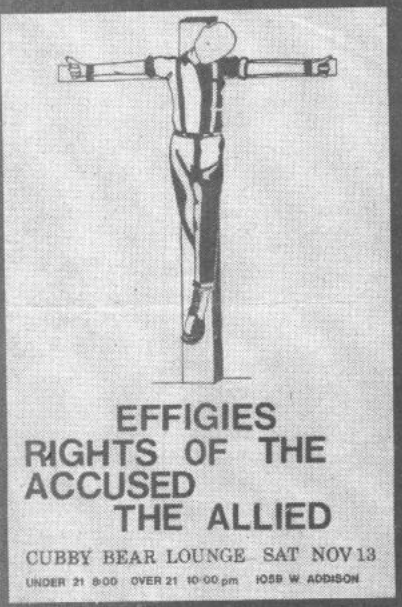
energy, no dilution. Were the Effigies really "influential"? Nice of you to say so, Matt, but I think the greater punk audiences ignored us, or at least never knew us. Part of the problem is that midwestern bands were ignored in general. That long prevailing bias is especially ridiculous when you consider that some midwestern cities had more vibrant scenes than most cities on either coast. NYC can claim the Ramones, et al., but there was a dry spell there in the early 80s, when, say, Minneapolis was producing a lot of good bands. The staying power for the Effigies came from never compromising our sound or attitude. When we started slipping, we quit. The people who've stayed loyal to the band over the years - even during the split-ups - I think appreciate that. They get the band. They understand what we're doing. And so even in the fallow years I occasionally heard the band mentioned, and it was good to hear what people said. They remembered the band for the right reasons. Whatever influence we might have had was with a smaller audience, albeit a significant one. We're building on our sound, though, not merely resurrecting it. The sound and the attitude are there - again, ask people who've been to the gigs. I wouldn't have gotten back into it if I thought they wouldn't be there.

And let's not forget the journalists. Part of the reason the band's reputation is intact, is that a few sharp writers continued to mention us over the years.

ANY PLANS TO RECORD OLDER TRACKS, SUCH AS "GUNS OR BALLOTS", THAT NEVER FOUND THEIR WAY ONTO TAPE?

Yeah, the older material stands up, and we've been talking about releasing some of it. It won't be on the new album - that'll be 100% new. We'll get to it, though. We've also re-worked older songs for the live set. We're playing "Blue Funk" harder, the way it should be played.

LOOKING BACK, WAS THERE ANY SPECIFIC EVENT EARLY ON THAT MIGHT'VE HAD AN IMPACT ON THE FUTURE DIRECTION OF THE BAND? WHAT COMES TO MY MIND, WAS THE TRIP TO ENGLAND THAT YOU MADE. WITH ALL THE



those trips to England. I'd like to go back to walk the trails that cross the country, but I'd avoid cities.

RARELY EVEN MENTIONED IN THE PAGES OF PUNK HISTORY UNTIL RECENTLY, STEVEN BLUSH'S BOOK "AMERICAN HARDCORE". THE EFFIGIES FINALLY GET THEIR DUE, IN PRINT ANYWAY. YOUR THOUGHTS ON THIS...

Right. Long time coming. The print thing, that is. I don't understand why it took so long. But again, I don't wait for anyone to do anything anymore. I've also come to understand that some things are exactly what they appear to be. Even some dumb things.

IT'S KIND OF IRONIC THAT I REALLY FOUND OUT ABOUT THE EFFIGIES FROM THE BACK COVER TEXT OF THE 1988 US OF OI! LP ON LINK RECORDS, WHICH OF COURSE CAME FROM ENGLAND. I HAD HEARD OF THE BAND, BUT NOT QUITE IN THE WAY MARK BRENNAN OF THE BUSINESS/ LINK RECORDS PUT IT..."THE AMERICAN OI! AND SKINHEAD FLAME WAS KEPT ALIVE BY SUCH BANDS AS THE EFFIGIES, IRON CROSS AND THE PERENNIAL AGNOSTIC FRONT, WHO ALONG WITH THE ABOVE BANDS (SHAM, REJECTS, COCK SPARRER, ETC.) AND THE 4 SKINS, BUSINESS, LAST RESORT AND BLITZ SEEM TO HAVE SPAWNED A WHOLE NEW GENERATION OF OI!" NEEDLESS TO SAY I BOUGHT THE "REMAINS NONVIEWABLE" LP THE FOLLOWING WEEK. I NOT ONLY GOT THE STREETWISE, BLUE-COLLAR PUNK I HAD HOPED FOR, BUT EVEN MORE FROM THE LYRICS. IT WAS PERSONAL, THOUGHT PROVOKING AND THERE WAS A POINT TO IT. A FIRST PERSON POINT OF VIEW THAT ALLOWED YOU TO DRAW YOUR OWN CONCLUSIONS. ALSO WITH THE LOCAL POLITICS AND EVENTS YOU WOULD INJECT INTO SONGS LIKE "BODY BAG", "WE'RE DA MACHINE", ETC. IF YOU WEREN'T FROM THIS TOWN, YOU MIGHT NOT GET IT. AND I GATHER FROM A LOT OF YOUR EARLY INTERVIEWS AND WHAT NOT THAT I'VE READ, A LOT OF TIMES THEY DIDN'T. ARE LOCAL POLITICS AND GOING'S ON IN CHICAGO, SOMETHING WE CAN LOOK FOR IN SOME OF THE NEW MATERIAL YOU'RE WRITING AND RECORDING?

I'm surprised you heard of us via the U.K., but again, some of the later U.K. bands and pundits weren't bigoted towards the U.S. bands the way the early ones were. Because the lines of communication were open between many of these scenes, the flame would pass back and forth, sometimes across the Atlantic. I'll never forget the time this guy told me he had just gotten back from what was then East Germany. He told me that some East German punks had played him a mix tape they had. The Effigies were on it. One of my proudest moments. As far as the songs go, the events might be local, but I'd like to think that the concepts are universal. "Body Bag" is about death. Sudden death. The massive, horrific type that happens all too often in this age of machines. It has nothing to do with war and peace. I used an event that occurred in Chicago to talk about death. Ideas are more important to me than facts. Stories are good, but they have to relate to ideas. I'm not a big fan of plot-driven novels, for instance. Sure, some are fun. But once you're past the constructions, tricks and gimmicks, many of them are simple-minded and flat, often predictable and uninteresting. The stories in the songs are local, but people should see something transcendent in them. Yes, there will be some material about, uh, some significant current events. The specific tune I'm thinking about has general relevance, but yeah, in a way, it's fixed in place and time. The words started as a joke - scratch lyrics for practice sessions. But they worked, so they grew. And I can't help having a lot of feeling for the song when we play it. At the time we first talked about re-forming the band, I had to consider the existing material, the stuff we wrote in the 80s. Part of the reason I can come back in my mid-40s and pick up where I left off is because the songs aren't really about teen angst. I don't feel like a pissed off kid when I'm singing. I never did. If anything, I'm the grumpy old man they always used to call me in my early 20s. The songs aren't bound by the narrow subjects of the 80s punk product. So when I say the material stands up, I mean also that I've stood up along with the material. The great bands are the ones that can create and perform serious music and not look pretentious or stupid. I've always tried to write songs that I wouldn't outgrow. It's difficult to write earnest songs without sounding sappy, inept or comic. Most earnest topics should be off limits for the harder bands. Just listen to most metal bands when they try to write a love song. Or try to listen to punk bands after they decide they want to change the world with political lyrics. Some awful, stupid stuff came out in the 80s. Most of it can never be performed again because grown men simply can't pull it off. We're all grateful for the silence. The Effigies, on the other hand, play punk rock for adults. We always have. I think we can get away with it.

IF SO, ANYTHING SPECIFIC THAT INTERESTS YOU?

Well, dirty politicians seem to be a recurring topic. Railing is easy, though. I'm interested in a possible alternative. I'm not sure a change is possible.

SPEAKING OF "BODY BAG", WHO WAS RESPONSIBLE FOR THE ARTWORK ON THE COVER OF THAT EP?

Mike Saenz. Great artist. We had the good fortune to have some very good artists working with us on our records. Mike Saenz, Randy Broecker ("We're Da Machine Cover"), Naomi Peterson (photography, cover and inserts for "Ink"). Whatever their musical tastes, they all shared our views about working on these projects. They worked for very little and put their hearts into it. I think Mike Saenz has his own comics now. He drew up a board for "Body Bag." It had various ideas for the cover. Some were, uh, not to

DISCOGRAPHY

1981 - "Haunted Town" Five-track 12" EP (Autumn Records)

1982 - "Bodybag" 7" Single (Ruthless Records)

1983 - "We're Da Machine" Four-track 12" EP (Ruthless Records)

1984 - "Haunted Town" 12" EP - Re-release w/ "Security" as a bonus track. (Ruthless Records)

1984 - "For Ever Grounded" LP (Ruthless Records)

1985 - "Fly On A Wire" LP (Fever Records)

1986 - "Ink" LP (Fever Records)

1989 - "Remains Nonviewable" LP - Reissue of early material (Roadkill Records)

1995 - "Remains Nonviewable" CD - Reissue of early material (Touch & Go Records)

1996 - "V.M.L. Live Presents the Effigies 12/16/95" 7" (VML Records)

COMPILATIONS

1981 - "Busted at Oz" LP - 2 tracks (Autumn Records)

1984 - "Middle of America Compilation" LP - 1 track (H.I.D Records)

1985 - "The Enigma Variations" LP - 1 track (Enigma Records)

be considered seriously. Naomi was fantastic. She was a phenomenal photographer in L.A., and she had a standing gig with the SST bands. Some of her photographs have made it to books, but I'd bet you could make a good illustrated history of the L.A. scene with her catalog. She's a purist and she never exploited her talents commercially. She turned some big bands down simply because she wasn't into the music. I wish I knew what she was doing these days.

HOW DID THAT SPEEDY REGGAE BEAT (FOR LACK OF A BETTER TERM), ESPECIALLY IN STEVE ECONOMOU'S DRUMMING, FIND IT'S WAY INTO THE EFFIGIES SOUND? I HEAR IT ON BOTH THE FAST AND SLOWER STUFF. IT SEEMS LIKE SUCH AN INTEGRAL PART, AS MUCH AS ANYTHING ELSE REALLY.
Steve was into reggae for some time, especially dub. I've never heard him mention the musical influence specifically, but it could all be subconscious. Or not. I'll have to ask him.

YOU GUYS ARE PLAYING DETROIT THIS WEEKEND FOR THE FIRST TIME SOMETHING LIKE TWO DECADES. GIVEN THE CLOSE PROXIMITY OF THE TWO CITIES, WHAT KIND OF RELATIONSHIP DID THE EFFIGIES HAVE IN THE EARLY 80'S WITH BANDS LIKE THE FIX, NEGATIVE APPROACH, TOUCH & GO AND THE SCENE THERE IN GENERAL?
Detroit was a big Effigies town, as was Minneapolis. The two crowds were very different, though. Minneapolis had a broadly based audience. Husker Du, The Replacements, Rifle Sport, etc. all cultivated that crowd. The Detroit crowd was like that, too, but was later dominated by a younger core of Oi! Fans. None of them showed up at last week's gig. I think the scene went through some changes in the mid-80s. Later Corey Rusk moved T & G to Chicago, and several of the dominant Detroit bands faded or split up.

WERE THERE ANY SPECIFIC CITIES OUTSIDE CHICAGO THAT WERE ESPECIALLY SUPPORTIVE OR COMBATIVE TOWARDS YOU FOR THAT MATTER?
Combative? No. Again, Mpls. and Detroit were always good. NYC was O.K., but only O.K. I always thought that it would have the biggest scene, but it didn't. I was always disappointed in NYC. Oh yeah, Boston was good, and the west coast was good, too. We developed a good base of fans in L.A. and S.F after our first tour.

I'VE SEEN THIS MIDWESTERN BAND CALLED THE ALLIED MENTIONED AROUND YOU GUYS A DECENT BIT. OUT OF CURIOSITY WHO WERE THEY AND WHAT CAN YOU TELL US ABOUT THEM?
They were a Detroit band of Oi!sters. They were fans and asked me to produce them. I went into the studio with them and we made a tape. They split up shortly after that and I had no contact with them. The tape sat in my closet for years, until one of the guys asked for it. He's got it. I don't know what he intends to do with it.

YOU'VE PROBABLY BEEN ASKED THIS A HUNDRED TIMES. THERE'S SOME DEBATE, CONCERNING WHAT THE SONG "MOB CLASH" IS SPECIFICALLY ABOUT. CAN YOU SHED SOME LIGHT ON THAT FOR US?
It's about the melee between extremists at a political rally in Evanston. The right-wingers baited the left-wingers and the whole thing degenerated into a brawl. The police were out in numbers; they expected trouble. But what was the point of it all? These were fringe groups made of zealots who believe religiously in political dogma. They can't be reasoned with. In fact, they're almost always career fuck-ups of one stripe or other, working out problems through politics. In the end, they all got what they wanted: a punch-up. In fact, some started fight their own, evidently disagreeing on the subtle points of party doctrine. On one hand it's about the event and its participants. On the other, it's about the subsumption of the individual into the mob.

HOW HAS THE RESPONSE BEEN SO FAR, ESPECIALLY WITH THE ALL AGES SHOWS YOU'VE PLAYED?
The shows in town have been great. Turnout's been light at a few of the out-of-state shows, but that's understandable considering we haven't released anything for ten years. That will all change.

CONSIDERING SO MUCH OF YOUR MATERIAL HASN'T BEEN AVAILABLE OR PROMOTED TO ANY SORT OF PUNK AUDIENCE IN SO LONG, ARE YOU EVER SURPRISED BY YOUNGER KIDS THAT KNOW YOUR SONGS?
Yes, I was surprised to see how young the crowds were at the recent Chicago shows. But I'd much rather play to a younger audience. What's more surprising is that they're into it as if they had been there in 1983. They've obviously been listening. I sometimes hear the lyrics being sung from the floor, louder than the sound from the stage. That's something.

YOU HAVE A SOLID LINE-UP, NEW ALBUM IN THE WORKS, PLAYING SHOWS CONSISTENTLY IN THE STATES. ANY PLANS OR THOUGHTS ABOUT THE EFFIGIES FINALLY PLAYING IN EUROPE?
I'd like to get to Europe, but not until we've re-established ourselves here. Europe doesn't have the significance it used to have for me. I sometimes dream of going to places with emerging scenes: Eastern Europe, S. America. I've heard some tales and it sounds like an adventure.

IS THERE ANY TIME FRAME FOR WHEN YOU EXPECT THE NEW ALBUM TO BE FINISHED?
Some time this fall. We're not rushing it. The album has to be done to our satisfaction before it makes final production. I'm very happy with it so far, but good records take time to make.

CAN WE EXPECT SOME RE-ISSUES TO FOLLOW SHORTLY THEREAFTER?
We intend to re-release the whole catalog. It's in the works.

FUTURE PLANS?
It's good to be in the Effigies again, and I intend to keep playing as long as I can. If it's not working, I'll crawl right back under my rock. I'm not the type of guy who has to be in a band at all times or who defines himself as a musician. I'm not a musician. I'm a member of a rock band. A specific band. I'm at the age where I don't waste anyone's time, least of all my own. I am my own harshest critic, and I know that I write a lot of words before I get the right ones for a tune. If I can't do it, I'll be the first to say so. I have a number of things I want to do, and ten lifetimes wouldn't give me enough. I'm a forward-thinking person, and the band's ethos is my own. I'm grateful that everything's come together again, and I'll find the will to keep it going.

ALRIGHT JOHN, WE'RE PROBABLY RUNNING OUT OF SPACE, SO IF THERE'S ANYTHING AT ALL YOU'D LIKE TO ADD I'LL LEAVE THAT SPACE TO YOU. THANKS FOR THE INTERVIEW. SEE YOU AT THE NEXT SHOW!
Punk rock was about not having rules, but I think most people would agree that many of the better bands stood against the established corporatism of rock, the careerism of the big players and, of course, the bad music. Many people are too young to remember or have forgotten how bad it was in the late 70s. That crap was everywhere. You couldn't get away from Fleetwood Mac, Journey, Kansas - that's what passed for rock. Punk changed some things, for a while. I believe in the basics: play solid rock and deal straight with people. But these are just general rules, and I've seen them broken by outfits who pretended to be different. I still remember that case of "Body Bag" singles we packed up in my basement to send to a record dealer in England. The saying was that small was better, and we figured the independent guys were honest. We never heard from the guy again. And Enigma/ Greenworld were no better. Although I've met some really dedicated people on the business end, many of the small guys are just as bad as the big ones. I'm not sure what the state of the music itself is, but what little I hear doesn't do much for me. Whatever general rules might apply to the way you run your band, the thing that counts the most in the end is the music itself. If you play what you like, the other stuff is minor. We are back as a band because want to play the music. The Effigies were never easily pigeonholed, and I think that says something about the strength of the sound. Rock is a somewhat conventional medium at this point, but powerful, original music never loses its potency. I've never done this for any other reason. I do it because I like it. Lots to add, Matt, but I have to get some sleep. I look forward to Part II.

www.effigies.com
Send mail to:
mail@effigies.com ✪

KILLED BY BLOODSTAINS...
REVIVED BY BOOTLEGS AND REISSUES...

Reviewers: Jason Zelus (JZ), Byron Wilson (BW), Rollin (RS), Ramsey Kanaan (RK), Matt Cole (MWB), Jimi Cheetah (JC), Sammy The Mick (STM), Laura Davis (LD), Mike Rodriguez (MR), Brett Mathews (BAM)

This is a review section dedicated specifically to bootlegs and reissues. A lot of the time, in order to preserve the original artwork of a bootleg, people will keep the original record label logo and information on the artwork. In the label information that we are reporting, we are just telling you what the sleeve says. There might also be more than one bootleg version of some of these releases, so beware. If we say something has great sound quality, and you buy one that sounds like utter crap, that is more likely the reason than the possibility of us having bad ears, cuz', frankly, our ears rule!! While bootlegging might be a crime, it is way bigger a crime to not be able to hear these records and songs, which would most likely be the case, especially with some of these early Killed By Death type singles. Please feel free to keep music accessible, and please feel free to send us review copies!

THE 101ERS
"ELGIN AVENUE BREAKDOWN" 12"
Before THE CLASH, Joe Strummer was the lead vocalist/guitarist in a gritty, R&B-styled London pub band called the 101ERS. The 101ERS, named after the number of the squat where they were living at North-West London (101 Walterton Road), mark a key point in the development both of Joe Strummer's own musical sensibilities and also of the burgeoning punk scene. This album was a collection of all of the bands recorded material, and this boot was released with the original artwork that it had on its initial short run pressing in '81. The good news is that Astralwerks, in cooperation with Joe Strummers widow, have collaborated and recently re-released a CD and LP version containing all of these tracks, and 8 live bonus tracks. I'm still happy I have this boot version, but not near as happy as I'd bee if the reissue hadn't come out! (BAM)

(Andalucia Records)
THE CLASH
"18 FLIGHT ROCK" 12"
This is a live recording of the bands performance at the Plymouth Fiesta Club on May 15th, 1977. Even the bad recording (although maybe just more quiet than bad. If you turn it up it sounds pretty decent, for '77 and all!) can't disguise the pure talent that this band had, both vocally and as musicians. This would have been recorded during their U.K. White Riot Tour, and features almost all of the songs off of the first record, including Protex Blue, which was only on the UK version of the first album. This is just amazing to hear this band playing these songs live, and hear all the lucky fuckers that got to see them, hooting in the background. I hope they understood what they were witnessing. There's a reason that this bands is referred to of the greatest of all times.... THEY ARE! (BAM)
(no label info)

THE CLASH
"ANARCHY IN THE UK TOUR" 12"
This is amazing. This is a much better recording that the "18 Flight Rock" boot that I reviewed in this issue, presumably because it was at a much bigger venue with better equipment. I'm assuming that this recording was captured accidentally actually. This was in '76, when the SEX PISTOLS, THE DAMNED, and JOHNNY THUNDERS and THE HEARTBREAKERS were touring, and THE CLASH were special guests on a couple of the shows. The beauty of this record, at least to me, is that it was before they recorded their first album, and the versions of the songs that were to be the first record on here, hadn't received their final work over yet. There are some differences in tempos, arrangements, bridges, solo's, etc... It's really quite amazing, and well worth picking up if you see it. (BAM)
(Revolution Music)

THE CLASH
"FIRST ALBUM DEMOS" LP
Well, mostly "First Album Demos", plus a lot of live tracks from the London Roundhouse, Leicester and Birmingham Barbarellas dates. Nothing about this collection stands out as a real necessity to own, though as a big CLASH fan it's cool to have. Overall the sound quality is good, some moments of murkiness, but largely coherent. (JFC)
(No Label)

THE CLASH
"LONDON CALLING SESSIONS" 12"
Not quite sure what is going on here. I have boots of the London Calling demos, and they are better than this. This says that these were original tracks taken from the LC sessions, recorded at the groups Vanilla Studios in London in April-May '79. I think these might be rough versions from when they were writing and rehearsing these

songs. Experimentation with ideas, and parts. It's kind of cool to see the makings of what was to come, but I would think this might be for the serious fans only. (BAM)
(no label info)

DEAD BOYS
"BURIED GEMS" 7"
Possibly the most applicable title since Iggy unleashed "Raw Power" on the world. This thing rules, from the artwork, to the liner notes from Jimmy Zero, to the buried gems of songs that are unearthed here. The A-side is a studio recording, although (by their own admission in the liner notes) drunken and unplanned, of the Adam Faith classic "It's Alright". The B-side is a track that they recorded in '80, that was supposed to appear in a Susan Sarandon film of the same title, War Zone. Well, the band almost immediately hit its demise, as did the plans for the movie. Thank God the songs are seeing the light of day. There were only 2,000 copies of this ever printed, and the 1,700 on black sold through stores right away, but you can still order the limited to 300 pink vinyl version which were set aside for mail-order through the label. If you are a fan, you need this. If yer' not a fan, yer' reading the wrong damn magazine! (Scoot)
(Coldfront Records / www.coldfrontrecords.com)

THE DRONES
"TEMPTATIONS OF A WHITE COLLAR WORKER" 7" EP
This is fairly rudimentary Punk Rock. It's pretty cool, but I'm just not so into it. This originally came out in the U.K. in 1977, and is pretty indicative of a pub band that jumped into the second wave of British punk. This is one of those releases where the band needed to know that a shitty guitar solo doesn't make it punk, it just makes it a shitty guitar solo. If I remember right, they had a 7" a little later that was a lot better than this. (JFC)
(www.datarecords.com)

GG ALLIN
"ALWAYS WAS, IS AND SHALL BE" 12"
This is a limited edition 10 year memorial (presumably, to GG's death) version of his first album. The A-side is the 11 tracks that originally appeared on the album. The B-side is a compilation of alternative versions of No Rule and Fuck Up, the 7" versions of Up Against the Wall and New York City Tonight (2 of my all time GG fav's!), 5 songs from a Jabbers rehearsal session, including a couple cover songs, and a liver version of Blitzkrieg Bop. This record is amazing. If you aren't familiar with GG's first couple records, you are missing out. The hooks of the GO-GO'S, the drive of early RAMONES, the power of THE DEAD BOYS, and the spirit of.... well, GG I guess, seeing as how nobody was, or will ever be that punk. This says it's a licensed release, so you might actually be able to track one down. Well worth having. (BAM)
(Ass Face / Postal 25 0200 / CEP 08757 SP. / Sao Paulo, Brazil)

GG ALLIN
"GIMME SOME HEAD B/W DEAD OR ALIVE" 7"

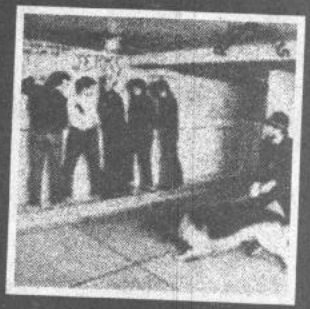
Wait a second, let me look it up... Yeah, here it is in my 2000 page Oxford dictionary under the definition of Punk Rock--there is a picture of this 7". Always much more than a sideshow and especially on the early stuff, GG was the master. This is a re-issue of what I think is his 3rd 7", originally released in 1980. This features O.G. JABBERS Rob Basso and Alan Chapple as well as Wayne Kramer & Dennis Thompson from MC5. This is a mother of a 7"- track it down if you can. (JC)
(Orange)

THE GROUTS
"DO IT YOURSELF" 7" EP
Fantastic 4 song EP of ragged, rough, and right on punk rock from 1978. Supposedly when this was originally released on Detour records there were only 100 made. That, coupled with how raw and rad the tracks are, made this into one of the most sought after UK punk records. This official re-press is a limited numbered edition of 500 copies, so you'd better act quickly. (JFC)
(Last Year's Youth)

THE HENCHMEN
"DEATH MACHINE B/W BITCH GODDESS" 7"
Rippin' obscure New Zealand punk from 1982. Owing a lot to Detroit area guitar obsessed proto-punkers, this is good, but not great. While the A side rules, the B - side "Bitch Goddess" kind of meanders and would be a lot better if it was about a minute shorter. (JC)
(Cadaver)

JACK & THE RIPPERS
"NO DESIRE B/W I FEEL LIKE A TRAM" 7"
What a great fucking song "No Desire" is. If you don't play it five times in a row before you even flip the record, then you don't know anything about rock and roll. That track has been on a few comps, so it might be familiar to a few of you out there. The B - side is also amazing, more mid - tempo, but still a hit!. JACK & THE RIPPERS were a Swiss band and the Orig. of this is impossible to find, but thankfully this repress with all original artwork is of 1000, so it should be pretty easy to come by if you search soon. (JC)
(Dirty Faces)

JERKS
"GET YOUR WOOFING DOG OFF ME B/W HOLD MY HAND" 7"
The A-side was appropriately on "Killed By Death" volume #4. The original of this was released a long time ago in a far away land called England. 77 indy UK punk at it's best, short snotty and full of attitude. If you can't find this re-issue or the orig., there is a pretty swell CD collection "Jerk Off" that is pretty easy to find and easily recommended. (JC)
(Underground)



KRAUTS
"NEW WAVE!" 7" EP

Noisy German punk from 1979. Cool art-damaged Deutch rock from a rad looking bunch of nerds. Kind of like a teenaged German FLIPPER. I don't really know (and couldn't really find out) anything about this band. It looks like the original of this was limited to 500 copies and this repress is limited to 375. Definitely worth checking out. (JC)
(Tschugamuga)

MISFITS
"EVIL LIVE" PICTURE DISC 12"

This is a limited to 600 edition (supposedly) picture disc of the Evil Live record. This recording has seen many incarnations, originally, with 7 of these tracks being released as on of the early fiend club 7"ers in '82. It was later released as a 12" on Aggressive Rock Produktionen label out of Germany, and then revamped with an additional 5 songs and released on Caroline Records here in the states in '87 with different cover art, and the original art now as the back cover. This is a bootleg of the latter version, with the audio taken from the re-mastered and compressed CD that was released in '97. Sound wise, you already know this isn't that good, based on the original. It was recorded in '81, and was a decent recording for those days at best. If you are expecting the sound quality of today's live recordings... uhm... fat chance. The vinyl definitely sounds different than the original, with the compression on it. It sort of magnifies the mistakes. Let's face it- possibly the greatest American punk band ever, and one of the, uhm.... how shall I put this.... best worst bands ever. They played on homemade instruments, hammered them ferociously with downstrokes, and sort of put more focus on just looking like the cool mo-fo's they were, and interacting with the crowd, than actually playing precise. That's part of the bands charm. There is some additional hiss between songs that isn't on the original, and a little more than that at the beginning of the record on each side. Nothing too bad though. I'm assuming if you see this, and you would want it, none of these facts would dissuade you from buying it. MISFITS fans are, pardon the pun, but fiends, and will grab whatever they can get their hands on. I would assume that even if you bought this, you would probably keep listening to the CD version of it anyways. It's a cool piece, and beautiful at that. Keep an eye out for it, and pick it up if you get a chance. (BAM)
(Plan-9)

MISFITS
"12 HITS FROM HELL" 12"

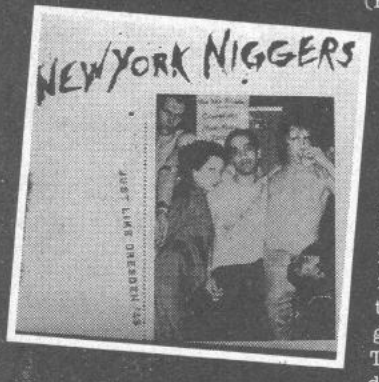
This album was originally scheduled for an October 30, 2001 release on Caroline Records, but was cancelled due to Jerry Only's disappointment with the mix and Glenn Danzig's disappointment with the artwork. About 2000 promotional CD copies were pressed and distributed. 40,000 regular CD copies were pressed, but later destroyed. This was recorded in '80 during the famous MSP sessions, and was intended to be a full length release. Instead, these were used as demos for what would become, in my opinion their best record, which is saying quite a bit, Walk Among Us. Some of the songs were released, both as part of the Holloween single, and all three tracks from the Three Hits From Hell single. These versions of these songs are different, and a little rougher, but have a feeling and urgency that make them a little more powerful that the ones that appeared on Walk Among Us. This is indeed a bootleg, as no official release has ever surfaced of this, but if you find this in any carnation, you would be well advised to pick this bad boy up. (BAM)
(Caroline)

MISFITS
"BRAIN EATERS" 12"

Bootleg of a MISFITS show from Al's Bar in LA from April of '82. 19 of your favorite "hits" that you would hope to see in their set at this period. The sound is pretty bad. It is essentially a sonic wall of noise moving from note to note (sometimes with even all of the guitars playing the correct note!) that pretty much gives you a good reference to the songs that you already know and love, and then some pretty decent vocals cutting through. There's a lot of feedback, a lot of hiss, a lot of fuzz, and it's fucking rad. Like I said before; either you love the MISFITS, and you want everything that you can find that says their name on it, or you couldn't care less. I think it's certainly worth having and listening to once or twice, but not something that you'll be throwing on as background music for a house (wrecking) party. It's also pretty cool to listen to some of their shit talking between songs. Rumor has it, this release is limited to 500 copies, though I usually find that hard to believe. (BAM)
(HC Live Classics / Box 2020, SF-00500 Helsinki / Finland HCLC-074)

MISFITS
"WALK AMONG US" PICTURE 12"

Not much to report here. Again, the title says it all. It's a, "supposedly", limited to 600 copies picture 12" of Walk Among Us. The Audio sounds the same as the original Vinyl. Maybe a little brighter, as it was obviously duped from a more current CD. They did use the original cover colors, pink logo with pink background, as opposed to the more well known purple on purple general issue version of it, which is kind of cool. Again, either you want this or you don't. You already know that answer. (BAM)
(Plan 9)



NEW YORK NIGGERS
"JUST LIKE DRESDEN '45 B/W HEADLINER" 7"

The original of this is one gets about a million dollars on auction if you can even find one. So I am totally thrilled to get this "re-issue.' This is down and dirty New York punk at it's best. Bands don't sing as much about Dresden any more, there sure used to be a lot of great old punk songs based on German war atrocities, the Neutron Bomb, Reagan etc., subject matter that just isn't brought up so much any more- it's a shame. Of course Bush is sure giving them a whole lot of new stuff top sing about. A must have for any self respecting Killed By Death punk rock fan. (JFC)
(NYN)

THE NOW
"DEVELOPMENT CORPORATIONS B/W WHY" 7"

Re-issue of the

impossibly rare original UK 7" plus a bonus track "Rough Version" of "Development Corporations", which I actually liked better than the regular version (probably why it's on here, Duh). Fans of CRASS and THE SUBHUMANS would pogo their politically progressive pants off to this one. Limited edition of 500 copies. (JC)
(Last Year's Youth)

RAMONES
"I WANT TO BE YOUR BOYFRIEND / JUDY IS A PUNK" 7" ORIGINAL 1975 DEMO VERSIONS
Well, the title pretty much says it all. Both of these could have been album cuts, although both different enough from the versions that ended up on the album to make this a must have for any fan. Both cuts are a little bit slower, but not so much so as that it seems they are dragging. There seems to be some extra tambourine thrown in on "Judy", which works quite well, and helps drive it along. This is not a bootleg, and is readily available. If you don't already have it, hunt one down. (BAM)
(Norton / Box 646 / Cooper Station, NY 10003)

RAMONES
"MORE UNRELEASED TRACKS" LP
Man, I still can't believe that we have already lost three of these guys, what a heartbreak. This makes me happy though, it's full of random great songs that I didn't previously own. There is a CD version of this that has a lot more tracks, but vinyl always feels nice too, either one will probably be pretty hard to track down. Some of the stand out tracks are: covers of the DEAD BOYS "Sonic Reducer" with Joey singing with PEARL JAM and a blistering version of the STOOGES 1969 (little did we know that Johnny was such a master of the Wah Wah peddle). There's also a Dee Dee solo tune "I am Seeing Ufos" that has Joey and Marky on it, "Chop Suey" which is from the "Get Crazy" soundtrack and has FLO and EDDIE from the TURTLES singing back up, "Gilligan" (written for them by George Tabb) and other great tracks like "Boomerang", "Baby Say You Beg" and "Working Is Over". If that hasn't sold you on this one yet, then there is "Happy Birthday Mr. Burns" from the Simpsons, which is probably the greatest 30 seconds in Simpsons' history. (JC)
(Records Service / Germany)

RAZORS
"1977" 7" EP
The RAZORS are a bunch old rowdy German punx (that sing in English) that still know how to write a big OI! choruses for you to raise your pint to. This record features 2 slashing new tracks and a reworking of a classic. (JFC)
(Teenage Rebel/ Walster. 21/ 40213 Dusseldorf/ Germany)

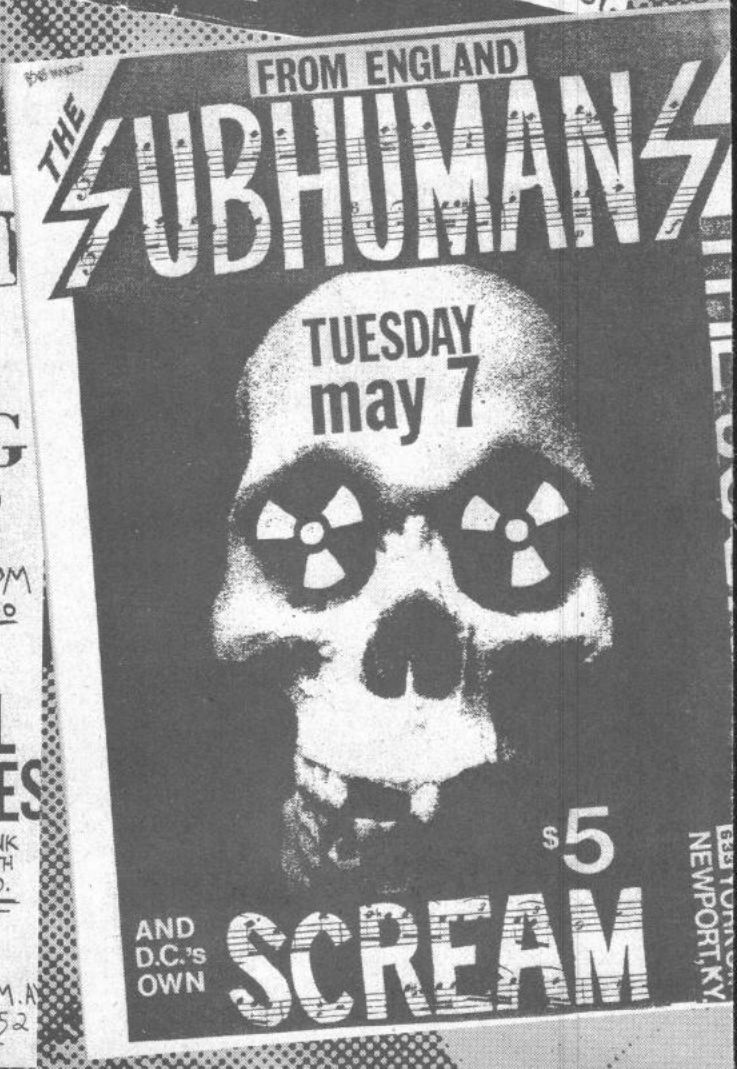
REZILLOS
"RADIO SESSION" 7"
4 tracks; Top Of the Pops (my favorite song of theirs), It Gets Me, Good Sculptures, and No! Not quite sure when this was recorded, but I would assume that it occurred sometime in Late '78, or early '79, on their tour supporting their debut full length, "Cant Stand the...", which is obviously a must own release unto itself. Whenever it happened, it was a great day for it. This thing sounds just as tight as the record versions, vocals included, which is quite a task on a couple of these tracks. I think this version of Good Sculptures is as close as you can find to a studio version from them, as the only other "officially" released version of it was a live version from the "Mission Accomplished..... But The Beat Goes On" live 12" from '78. Man, I am listening to this 7" again as I am writing this, and I can't even begin to tell you (hopefully you already know) how amazing this band is. If you are already a fan, search this 7" out. If you aren't on board yet, get on it... (BAM)
(no label info)

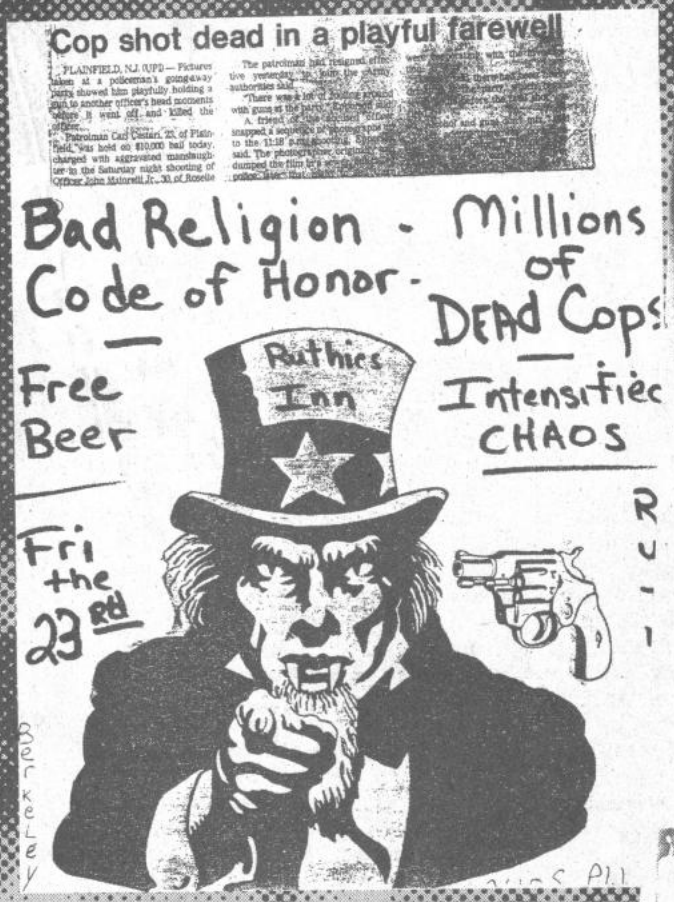
UXB
"CRAZY TODAY" 7" EP
Does anyone else think it's weird that there was a UXA and a UXB? Those are the random things that I find myself wasting my time thinking about. This is a re-issue of sorts, but one that abandons the original B-side "Mr. Fixit" (there was a Japanese re-issue a while back that was exact, but that one's real hard to find now). Instead of that O.G. B-side, you have one studio track "Imagination" and 2 live tracks "Stop and Stare" and "Rescue Me", all recorded in 1980 and all pretty good. So in a way, this is better than the original. If you are unfamiliar with the band's sound, I would definitely say that they are one of the real early pop punk bands. You could compare them to 999 or The RICH KIDS. (JFC)
(Last Year's Youth/www.U-X-B.com)

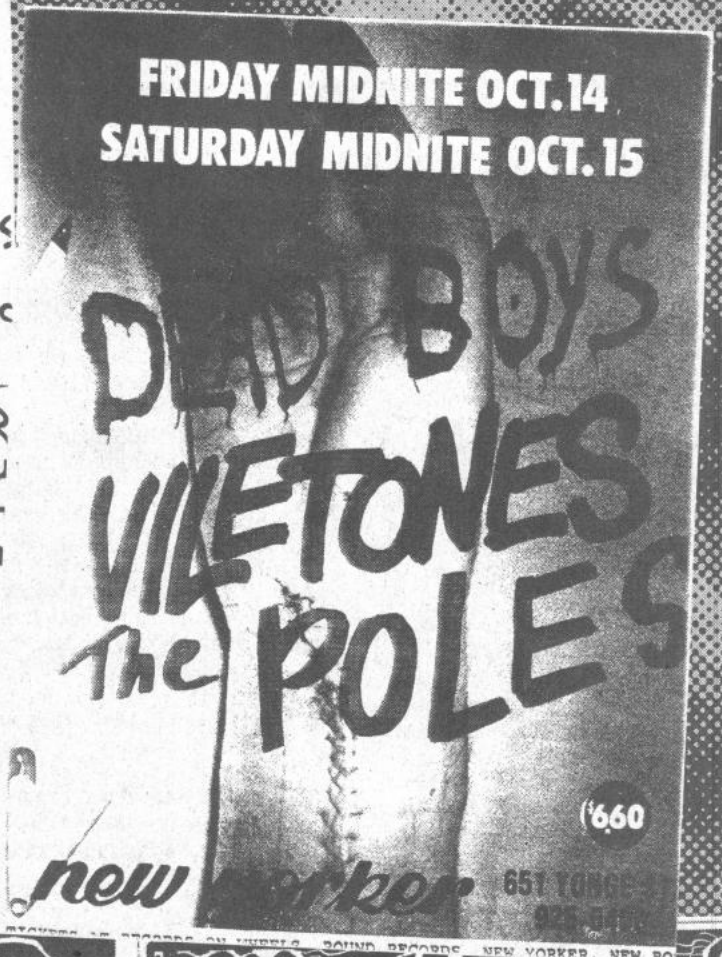
X
"DELTA 88" 7" EP
This has nothing to do with Dangerhouse as far as I know, other than it was recorded around the same time. As a big X fan, I was totally stoked to get this. All 4 tracks, "Delta 88, Heater, Blue Spark, Soul Kitchen" were recorded in 1977. All show a scrappy young band pounding out some of their punkest tunes. Also a plus getting "Delta 88"; before this, as far as I know, you could only get it on the more expensive box set collection that came out a few years ago. It's a raw early example of a band that should be in the Rock and Roll hall of fame by now. (JFC)
(Dangerhouse?)

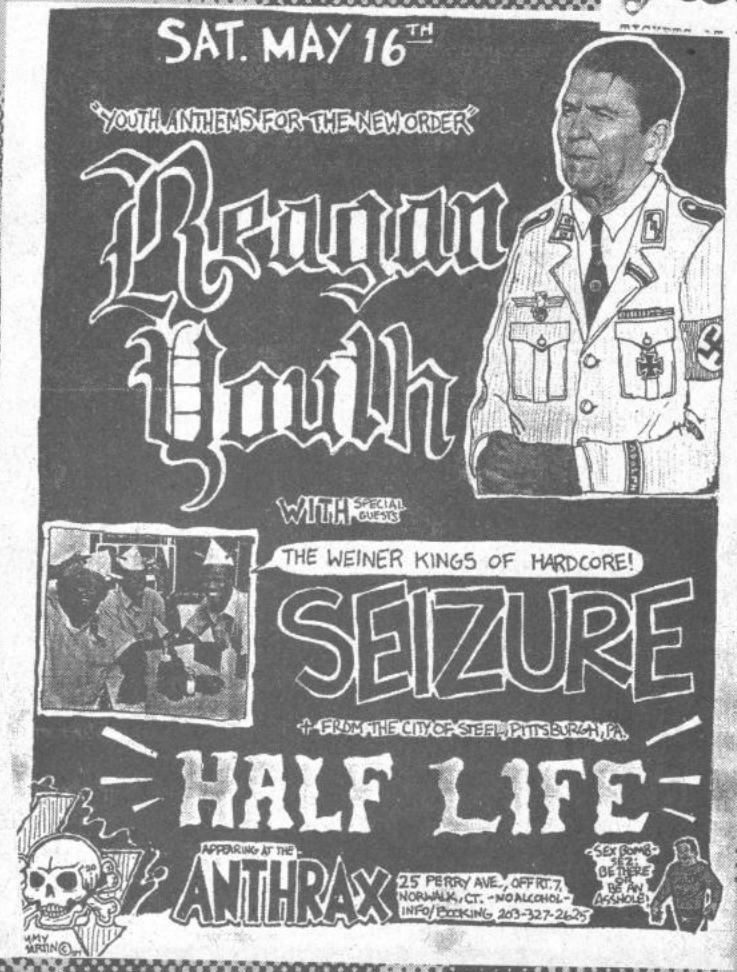
XPRESS
"JUNKED UP JUDY B/W START, STOP (AND GO BACK AGAIN)" 7"
Quite possibly the first RAMONES-core band. Great poppy punk with heavy duty driving bass lines leads the way through some instantly sing-a-long-able choruses. The original press of this was 500 copies on a UK label in 1980. I think that this is the only thing that this band ever did, which is a shame because both of these songs are killer. (JC)
(Last Year's Youth)
✪

SHOWS YOU WISH YOU WERE AT!




Cop shot dead in a playful farewell
PLAINFIELD, N.J. (UPI) — Pictures taken at a policeman's going-away party showed him playfully holding a gun to another officer's head moments before it went off and killed the officer.
Patrolman Carl Cestari, 25, of Plainfield, was held on $10,000 bail today, charged with aggravated manslaughter in the Saturday night shooting of Officer John Maturell Jr., 30, of Roselle
The patrolman had resigned effective yesterday
authorities said.
There was a lot of horseplay around with guns at the party, Farmer said.
A friend of
snapped a sequence of photographs to the 11:15 p.m. shooting, he said. The photographer originally dumped the film in a garbage can
Bad Religion - Code of Honor -
Millions of Dead Cops
Free Beer
Intensifiec CHAOS
Ruthies Inn
Fri the 23rd
R U I
Skelley


FRIDAY MIDNITE OCT. 14
SATURDAY MIDNITE OCT. 15
DEAD BOYS
VILETONES
The POLES
$6.60
new yorker
651 YONGE


SAT. MAY 16TH
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THE GOOD, THE BAD, AND THE UGLY- RECORD REVIEWS

Reviewers: Jason Zelus (JZ), Byron Wilson (BW), Rollin (RS), Ramsey Kanaan (RK), Matt Cole (MWB), Jimi Cheetah (JC), Sammy The Mick (STM), Laura Davis (LD), Mike Rodriguez (MR), Brett Mathews (BAM)

4 PAST MIDNIGHT
"TRIALS AND TRIBULATIONS" CD
Second lengthy effort from this Glasgow trio, getting a domestic release here. They specialize in short, tuneful bursts of anthemic punk, much in the vein of early UK SUBS and the EXPLOITED. Lots of piss, puss, spikes and vinegar with the melody. (RK)
(SOS Records/www.sosrecords.us)

9 SHOCKS TERROR
SELF TITLED CD
I love this band. I've always thought of them as a less dogmatic BORN AGAINST. Awesome crusty punky hardcore with a very obvious Japanese influence. Image a cross-pollination of FILTH with FUCK ON THE BEACH. The downside is that there are only a few songs here as it is the CD version of a seven inch. The upside is that they atone for this sin by provided a second disc here which is a DVD (some sort of newfangled VHS kind of thing that looks like a CD, which, apparently, is some sort of newfangled record that is smaller and not black and isn't played on a turntable) with footage of the Shocks jamming across this great world of ours. Good stuff. (STM)
(www.matwrecords.com)

ADICTS
"RISE AND SHINE" CD
7th or so full length from the chaps that have had the same line-up since '77. That makes em pretty old. Despite the 'Clockwork Orange' garb and weird make-up, they played a kid-friendly pop-punk. This new effort is a little more eclectic, experimental, with shades of rock opera, but it has enough of "Viva La Revolution" to it that'll keep old fans interested. (RK)
(SOS Records / www.sosrecords.us)

AGITATORS
"SALUTE TO ALL" CD
Belgian street-punk band, of the boisterous mob chorus, singalong variety. Much more DROPKICK MURPHY'S than COCKNEY REJECTS, but I believe that is the happening sound today. They do it well, and even sing in English for that international appeal. (RK)
(SOS Records/www.sosrecords.us)

ALMIGHTY LUMBERJACKS OF DEATH
"ALWAYS OUT OF CONTROL, BUT NEVER OUT OF BEER" CD
16 tracks - everything this Detroit band recorded during their tenure in the late 80s/early 90s. Musically, they drew heavily from the likes of the OPPRESSED and early BLITZ, and sound all the better for it. Lyrically, unfortunately, they were (are) retarded morons. They love the flag (so fucking join up and fight like a real man, you hypocritical fuck) and pussy. Not so good for your country, or women, I suspect. (RK)
(Disconnected Records/www.disconnectedrecords.com)

ANGEL CITY OUTCASTS
"LET IT RIDE" CD
2nd release from the LA street rockers. A blistering rock n roll infused 'street-punk' (you might say) release. They mix up bits of RANCID (especially the trebly bass), SOCIAL DISTORTION, TIGER ARMY, TOY DOLLS and DROPKICK MURPHYS, with a real swing/rock n roll finlection, and some real hot, fancy lead guitar work. Marred somewhat by some retarded patriotic lyrics, but what can you do...(RK)
(Thorp Records, www.thorprecords.com)

ANTISEEN
"ONE LIVE SONOFABITCH..." CD + DVD
"BADWILL AMBASSADORS" CD
"THE 20 YEAR ANNIVERSARY SHOW" DVD
"DEAR ABBY" 7"
For those of you not in the know, who are sitting there wondering, "who the hell is ANTISEEN and why do they have so many records?" Well, ANTISEEN are basically what would have happened if GG ALLIN kept his clothes on, didn't play with his poo and listened to (more) MOLLY HATCHET. Now just past their 20th year in business, it's hard to swing a dead possum without hitting a new release, re-issue or compilation. The live CD was put out by Steel Cage Records and the rest were put out by TKO. All are raw, rowdy and whiskey-soaked. The 7" continues the long standing tradition of Confederacy Of Scum (that's a whole other story) bands doing homage CDs to the favorite crimson-masked pro wrestlers, which, if I'm not mistaken, started with the fantastic "Rulebreakers Rule" 7" by RANCID VAT from around 1986. This slab does due justice to Abdulah The Butcher, Sabu, Terry Funk and Cactus Jack (aka Mick Foley etc.). Dear Abby is off of the new CD and the rest are live. The "Anniversary" DVD runs over 100 minutes and packs 34 career spanning live tracks. The three disc "One Live Sonofabitch..." CD + DVD, re-issues / re-masters their earlier live record on one disc and then wallops down another 16 live tracks from 1991 - 1997 and then this DVD has two more live show, a documentary and a cable TV appearance.
If all that isn't enough, there is a new CD full of 17 new tracks that keep the punk rock flame burning. There is supposedly even a coffee table book (no kidding) about the band!
(Steel Cage / steelcagerecords.com)
(TKO Records / 8941 Atlanta Ave. #505 / Huntington Beach, CA 92646)

APERS
"SKIES ARE TURNING BLUE" CD
A supremely accomplished third full length from the Dutch pop-punkers. They more smoothly from the RAMONES "End Of The Century" stylings to the REZILLOS, then back to the early QUEERS. Very impressive. (RK)
(Stardumb Records / www.stardumbrecords.com)

ARGIES
"AL LIMITE DE LAS UTOPIAS" CD
I believe the ARGIES have been pumping out politically charged anthems in Argentina for almost two decades. They're oft been compared to the CLASH, and that's pretty apt. I dunno if I would call this their "London Calling" (I really liked the "Give Em Enough Rope" of their earlier efforts), but certainly, this is their most stylistically varied long player to date. There's lots of punk, and snarl, still, but lots of reggae, and barbed pop, including the TALKING HEADS' "Psycho Killer." Being ona German label, the lyrics are thoughtfully printed in Spanish (in which they're sung) and German...not English though, I'm afraid. (RK)
(Fire And Flames, www.fireandflames.com)

A-SIDES
"HELLO, HELLO" CD
This is a really nice record of 60's inspired rock'n roll. They've definitely been listening to the KINKS a little bit. The title track is very catchy and upbeat, but listen further and you'll hear a more late-BEATLES kind of sound. Lush harmonies, intriguing instrumentation. Hey, it's just good. I just hope they don't get mixed up with the drum & bass artist with the same name! (LD)
(www.prisohjazz.com)

ASMODEUS
"DIABOLIQUE ROYALE" CD
Kind of sounds like what would happen if METALLICA became a psychobilly band and that's not a bad thing. This is pretty vicious and the band can play circles around a lot of other current "billy" bands. (JC)
(Hairball8.com)

AT RISK
SELF-TITLED CD
This wasn't submitted for review.

I'm reviewing my own copy because, quite frankly, this is one of the best hardcore records to come out this year. While most hardcore bands are copying a style that was copied from a copy (it all just winds up sounding kinda fast with two-step breakdowns, doesn't it), AT RISK goes back to the bloody, weathered heart of it all and draw upon the forefathers of our fine scene. They pay due respect to the great- AGNOSTIC FRONT, CRO-MAGS, YOUTH OF TODAY, BLACK FLAG- and yet make it seems like it's all being performed by SHEER TERROR. So, yeah, imagine SHEER TERROR covering all the hardcore classic. This band embodies everything that a hardcore band should and does it admirably. Fuck the rest, get into this band and bear witness to the true legacy of hardcore. Guest vocals provided by members of GOOD RIDDANCE, ALL BETS OFF, THESE DAYS, and SET YOUR GOALS. (STM)
(Bloody Knuckles, 1315 June St. #209/ Hollywood, CA

AUTOMATICS
"FORTY VIRGINS IN THE AFTERLIFE" CD
Here's some - dare I say - punk rock for old farts. The best thing this album's got going for it is that SEX PISTOLS icon STEVE JONES sings a little on two tracks. Otherwise, this is slow rock'n'roll for a Sunday morning. It's just not grabbing me. (LD)
(www.trash2001.de)

AXES OF EVIL
"MARRIED TO AMERICA" CD
Unfortunately, tracks 1& 2 wouldn't play for some reason. Starting with track 3 though, we have a punk rock onslaught. Fast street-punk kind of beat, but working class regular guy kind of style. It's really good catchy shit! Check it out! (LD)
(www.newregardmedia.com)

BANANE METALIK
"SEX, BLOOD AND GORE'N'ROLL" CD
French, er horror/splatter rock, I s'pose. I'm guessing their name in English would be METAL BANANA. They mix lots of gory artwork with the lads with chainsaws and lots of blood and body parts, with some driving rock n roll, with a slight rockabilly feel (largely due to the stand-up bass, I'm guessing. All sung in French, which makes it sound a little more angry/creepy than it probably is. But fans of the CRAMPS/METEORS and even the MISFITS might dig this. (RK)
(Killer Bananas - no address given, unfortunately)

BASEBALL FURIES
"LET IT BE" CD
The BASEBALL FURIES are one of those great ballsy bands. "Let It Be"--sure the BEATLES and THE REPLACEMENTS used that title, but who gives a fuck, we want to use it to. The CD itself is chocked full of that same 1,2 fuck you attitude. Definitely worth checking out. (JC)
(Big Neck / P.O. Box 8144 / Reston, VA 20195)

THE BELLRAYS
"THE RED, WHITE & BLACK" CD
I'm never happy when I hear an indie band that I like's new single on a car commercial before I hear it on the radio; I guess we all have bills to pay, I'm just sick and tired of the word revolution being used in commercials more than it gets used on the front lines. Now is certainly not the time for empty tag lines and it would be a shame if this once unique band became just another hip commodity. The music on this CD is on par with previous releases. It's good, but nothing better than what they have already done. (JC)
(Alternative Tentacles / P.O. Box 419092 / San Francisco, CA 94141)

BENT LEFT
"SKELETONS IN YOUR CLOSET" CD
3rd self-released CD of angry, political punk. Very much in the vein of ANTI-FLAG. They do it well, with plenty of gusto, venom, sass and energy. Well worth checking out. For sure. (RK)
(www.bentleft.com)

BETRAYED
"ADDICTION" CD
If you buy this CD, have gauze and Neosporen handy because it is going to rip you a new asshole. The pedigree alone involved in this project is enough to make most hardcore bands look silly: members of CARRY ON and CHAMPION both flex their skills on this album. In a world full of hardcore bands that play fast and hard, this band makes them all look like children. Brutal mosh parts (think first lp HATEBREED) are woven into straight forward hardcore songs (think first lp SICK OF IT ALL) and peppered with classic punk melodies (think first lp CIRCLE JERKS), turn it all up to 11 and bash it out in some boiling hot club in shitty part of town back before hardcore became popular and you'll have an inkling of the destruction this bastard brings. (STM)
(www.bridge9.com)

BLACK COUGAR SHOCK UNIT
"GODZILLA TRIPWIRE" CD
Ex-PANTHRO UK UNITED 13 dudes pull together 15 tracks of gritty, suitably deranged punk rock. With the emphasis on the rock. This reminds me a lot of the glories of UNITAS, or grubby TURBONEGRO married to NAKED RAYGUN's edgy melody. Plus a dash of ROCKET FROM THE CRYPT, minus the horns. Real great stuff. (RK)
(Newest Industry / www.thenewestindustry.com)

BLITZKREIG / PARADOX UK
"THE GATHERING STORM" CD
Greatest hits package from the two on again, off again UK punk bands, fronted by the irrepressible Spike. BLITZKREIG are best known for their No Future releases back in the heady days of '82, and both bands specialize in that speedy, metallic hardcore as brought to you by their (then) contemporaries ENGLISH DOGS, DISCHARGE, VARUKERS et al. A fine place to start if you like that sort of stuff. (RK)
(Street Anthem Records / PMB #218 1530 Locust Street, Philadelphia, PA 19102)

BOTTLEJOB
"YOU AND WHOSE ARMY" CD
10 tracks (and bonus video, which I can't play, and disconcertingly, they put as track one on the CD. So it just 'plays' silence on your CD player!?) of decent, mid-tempo 'classical' Oi!, with a shouty Cockney singer. Sounds a lot like the legendary HARD SKIN, which for those in the know is either a good thing, or a bad thing. For those not well versed in hilarity, the COCKNEY REJECTS (pre-rock) are a fair point of reference. This is either wonderful, embarrassingly cliched, or both. (RK)
(Rebellion Records / www.rebellionrecords.nl)

BRAIN FAILURE
"AMERICAN DREAMER" CD
If the DROPKICK MURPHYS and RANCID were from China, and made a band together, they'd be BRAIN FAILURE. And they even got Ken Casey from DKM to record this, and do backup vocals? Damn! They mix street punk and ska like old school RANCID, with the upbeat songs and gang vocals to go along with the sound. Who would have thought that the best Tim Armstrong impression

I have ever heard would come from a dude from China? These dudes are the next big thing. (MWB)
(www.thorprecords.com)

BROKEN BONES
"TIME FOR ANGER, NOT JUSTICE" CD
Old duffers reform. And, astonishingly, come up with the goods. They have, of course, included rerecorded versions of "FOAD" and "Decapitated". But the 13 'originals' don't pale in comparison. BB were up there with DISCHARGE and ENGLISH DOGS in leading the metallic crossover in the mid-80s. Old fans won't be disappointed. Youngsters should dive in. (RK)
(Dr. Strange / www.drstrange.com)

BROKEN HEROES
"I TOLD YOU ONCE" CD
Formed back in 1991, and with a couple of 7"s to their name, these dudes are one of the longest running Oi! bands, I s'pose. The 14 tracks include some old stuff, rerecorded, and some new stuff. Musically, they're pretty damn good. Fast, rambunctious, but well played speedy singalong punk a la UK SUBS, BUSINESS etc. Lyrically, they verge from confused, to retarded, to almost coherent. Oh well. (RK)
(Street Anthem Records/www.streetanthemrecords.com)

BULLETS TO BROADWAY
"DEMO 2005" CD
Early 90's pop punk was great, with bands like NOFX and NO USE FOR A NAME leading the way. BULLETS TO BROADWAY would fit in very nicely in this time period and group of bands. This band is comprised of ¾ of TEEN IDOLS and ½ of REHASHER and you know with members from these bands the product is going to be great. That is exactly what happened with this demo. It is a solid demo with a really catchy vibe. You will be sucked in within the first listen. This 5 song demo is just the start for BULLETS TO BROADWAY. Expect more great things from this band as they just signed to Red Scare and will be releasing and EP on the label soon. (MR)
(www.bulletstobroadway.com/ Red Scare Records)

BULLET TREATMENT
"THE BIGGER, THE BETTER" 7"
The latest release from the ever-changing BULLET TREATMENT brings you more of what you have come to expect from these guys - loud, fast, serious fucking hardcore punk rock. You'd be hard pressed to find a band who does it better than these guys, but what do you expect from members of THE BRONX? Nothing those guys do doesn't completely kill. On this latest release, a limited edition 7", they've got more new members (they're up to 20+ members now), including a new drummer, bass player, and lead vocalist - yet they don't lose a thing. Think MINOR THREAT meets BAD RELIGION, but a whole lot faster. It might just be 4 songs, but they're 4 of the best songs you can ask for, and when this shit gets inside your head, it ain't coming out. (MWB)
(www.basementrecords.net)

CHANNEL THREE
"CH3 LIVE" LP
CHANNEL THREE were much better than a lot of people give them credit for. This live record captures a great performance from the band. It is well past their commonly conceived prime (it was recorded in 1994), but it captures a lot of what made them a great band. This is a good starting point for somebody to check them out, or a great addition for those already indoctrinated. (JC)
(Re-force / T. rescher / Woehlerhof 4 / 30900 Wedemark / Germany)

COOTERS
"PUNK METAL" CD
These guys definitely play metal, with a bit of driving punk. And a dash of southern rock. They incorporate the driving rhythms of MOTORHEAD, some fancy lead work, and political lyrics, to a punk sensibility, and sense of melody. Think the first SUICIDAL TENDENCIES LP duking it out with the better bits of LYNKRD SKYNRD. Their third full length and it rocks. (RK)
(Profane Existence/www.profaneexistence.com)

COUNTRY TEASERS
"LIVE ALBUM" CD
COUNTRY TEASERS are one of those legendary bands that I have been meaning to check out for years. After finally doing so, I am kicking myself for not doing it earlier, it's quite an experience. Not for the sensitive or p.c. this band reminds me of a cross between the FALL and BUTTHOLE SURFERS, with a bit of CAPTAIN BEEFHEART and GG ALLIN thrown in. There is even a Randy Newman cover, which I found totally appropriate because the COUNTRY TEASERS "Prettiest Slave On The Barge" seems to be the punk extension of Newman's "sail Away" song that stirred up a bit of controversy in the '70s. There are 18 tracks on this, live and radio versions culled from 1999-2004. (JC)
(In The Red/ P.O. Box 50777/ L.A., CA 90050)

COYOTE SHIVERS
"GIVE IT TO YA TWICE" CD
New York scum rock hero COYOTE SHIVERS delivers a whopping two-disc set. The first is an open-ended lover letter to Sex, Drugs an Rock and roll, written in all capitols, with Exclamation points at the end of every sentence. Disc 2 is an acoustic, "Open ended love letter...." from more of a morning after, blurry-eyed vantage point. Devotees of Johnny Thunders, Pussy Galore and / or Royal Trux should dig this. (JC)
(Foodchain / 6525 Sunset Blvd / 4th Floor / Hollywood, CA 90028)

CRASH AND BURN
"THE VALUE OF MISTRUST" CD

Nobody produces punk rock bands like the great city of Boston. It seems like every great Street Punk band out there today is either from Boston or is produced by someone from Boston or has some sort of connection to Boston. Anyway, the latest to join the ranks is CRASH AND BURN, and they make it clear that they're for real on this blistering release, their debut on Thorp. Think BLACK FLAG and THE UNSEEN meet BLOOD FOR BLOOD and MOTORHEAD. Yeah, it's that good. These guys have been around for a while, but are just now starting to be given the attention they deserve. This is far and away the best CD I've heard this month, and aside from the new DROPKICK MURPHYS and UNSEEN records (both from Boston - what a coincidence), the best CD I've heard this year. (MWB)
(www.thorprecords.com)

CZOSNEK
"NIELEGALNIA..." LP
Heavy duty Czech punk rock. This release is dark, noisy and methodical, and comes with a punk rock board game with extensive instructions and game pieces. Overall, this is a weird mix of creepy fun, especially when all of the sudden the record breaks into what appears to be Czech show tunes. (JC)
(Nikt Nic Nie Wie / P.O. Box 53 / 34-400 Nowy Targ / Poland)

DARLINGTON
"EUTHANIZE ME" CD
DARLINGTON are back and they're pissed off, which to me is perfectly fine. If you're not at least a little pissed off right now, your not paying attention. What once was a relatively mild mannered pop punk band is now roaring out my speakers with a politically charged intensity. Not that they have abandoned their melodic side (that's still there), they have just put it all in high gear. The switch to Disaster records might have given them the extra Ooomph that they needed. (JC)
(Disaster / P.O. Box 7112 / Burbank, CA 91510)

DASH RIP ROCK
"RECYCLONE" CD
DASH RIP ROCK are one of those great bar bands, better than POP DEFECT, but not as good as FIREHOSE. Us indie folks a few years older, could compare them to a cross between the GEORGIA SATILITES and the YOUNG FRESH FELLOWS. This CD is a meaty career spanning 20 song set, that features a few tunes that I love and lot of songs that I like to drink to. (JC)
(Alternative Tentacles / P.O. Box 419092 / San Francisco, CA 94141)

THE DEAD 60S
SELF-TITLED CD
This CD falls into the new category that I like to call; retro-post punk. Hints of early Joe Jackson and GANG OF FOUR, with a big city dub affinity. Entertaining and instantly familiar. (JC)
(Epic)

DERIDE
SELF-TITLED LP
Holy shit this record is great!!!! DERIDE are a Japanese band that play a mix of hardcore and balls-out rock and roll. Blast beats galore. Reminds me of the first time that I heard ZEKE. Highly recommended! (JC)
(Mad At The World / P.O. Box 20227 / Tompkins Square Station / New York, NY 10009)

THE DETONATIONS
"SPY YOU IN A MAGAZINE B/W T.V. HAS EYES" 7"
The DETONATIONS feature ex-members of SEX HUNTER and THE DRAGS and they play some mighty fine trashed out rock and roll. These guys hail from New Orleans and I gotta think that seeing them in some dank New Orleans dive would be a blast. (JC)
(Big Neck/ P.O. Box 8144/ Reston, VA 20195)

THE DICTATORS
"VIVA DICTATORS!" CD
Man, what a great band! This is a live set, every song on here is awesome (not to mention hilarious) and they still managed to leave off my favorite track "Borneo Jimmy." There are only a few bands out there that I can recommend everything that they have ever put out; the DICTATORS are one of those special few. If they have put out a bad release, I haven't heard it. It's also pretty amazing that the line-up is the same minus the drummer that they had on their 1975 debut, yet they sound as fresh as ever. (JC)
(escapimusic.com)

DISCHARGER
"BORN IMMORTAL" CD
This Dutch trio are a bit of an enigma. Most of the lyrics are the usual retarded skinhead fare about fighting and drinking - mixed in with a couple of sensitive songs about teenage suicide and working class pride. Musically, they definitely lean to the melodic / rock end of SLAUGHTER AND THE DOGS and COCKSPARRER, complete with a couple of ballads. Musically superb. Lyrically a shame. Take your pick. (RK)
(Rebellion Records / www.rebellionrecords.nl)

DISRESPECT
"COMPLETE 2004 RECORDINGS" CD
Their first 2 EPs, collected here, for those that prefer their discs smaller, shinier, and lighter in hue. Various dudes (used in its non-gender specific terminology!) from MISERY and Profane Existence Magazine join together to bring back the glories of early 80s UK punk. Think CHAOS UK's first EP, GBH at their prime, along with early ABRASIVE WHEELS (pre rock). As an added bonus, there's L7, ABRASIVE WHEELS and TURBONEGRO covers. Excellent. Bringing it all back! Just like the good old days! etc etc. (RK)
(Profane Existence/www.profaneexistence.com)

DUANE PETERS GUNFIGHT
"WAR WITH YOU" CD
US BOMBS and HUNNS frontman's latest incarnation sees the grizzled veteran returning tot hat old staple of punknroll. Think the HEARBREAKERS played at 78rpm, with that distinctive voice, and a suitably elderly, yet consummately rocking backing band. Definitely more LAZY COWGIRLS than RANCID, and all the better for it. (RK)
(Disaster Records/ww.disasterrecords.com)

EXPLOITED
"HORROR EPICS" CD
Does the world need the EXPLOITED? Did it ever? This was the first domestically released EXPLOITED album. It came out originally in the mid-80s. They ditched their trademark sing a long punk, and turned in a muddy, badly produced replica of AGNOSTIC FRONT metallic Combat-core stuff that was sadly popular at the time. The lyrics still make me laugh out loud. If you still want the finest Britain had to offer in retard-rock, now's your change complete with 2 bonus tracks. (RK)
(SOS Records / www.sosrecords.us)

FEDERATION X
"RALLY DAY" CD
FEDERATION X play a fierce brand of rock and roll, with big chunky guitar riffs and thunderous yet intricate drumming. I have been a long admirer of heavy thud rock bands like BLUE CHEER and the MELVINS and these guys seem to breathe deeply from the same bong of inspiration. (JC)
(Estrus/ P.O. Box 2125/ Bellingham, WA 98227)

FLATFOOT 56
"KNUCKLES UP" CD
Ever since DKM utilized more bagpipes, flutes, and mandolins in "Sing Loud Sing Proud" I lost interest in them and the burgeoning form of "Celt-punk" that was sweeping the nation. That being said, this Christian/Irish/punk rock album did not strike my fancy on the first listen. Although there are a few amazing songs on the album such as "Battle of Bones", "Blood and Sweat", and a guilty pleasure Celt-punk rendition of "Amazing Grace", most of the album sounds like a poor man's DKM. The Flatfoot boys are young
(19-22 years old), musically talented, and have a lot of potential so keep your eyes open for future releases. (RVA)
(FatCalf Productions)

FLEAS AND LICE
"PREPARE FOR ARMAGEDDON" CD
This is some seriously snotty hardcore punk rock form the Netherlands. Think FOUR LETTER WORD meets THE PIST. Fast, edgy, and punk as shit. The best song on here, even if based solely on the name, is Don't Say Cunt. Fucking priceless! (MWB)
(www.rodentpopsicle.com)

FOUR LETTER WORD
"LIKE MOTHS TO A FLAME" CD
What a great CD. Fast, angry, politically and socially charged punk rock. The way it's supposed to be played! These guys bring together the history of punk and hardcore to create their own sound that is all together unique and inspired, yet truly classic punk. It's incredible that a band that's been together for almost 15 years can continue to churn out songs like this, but we should all be thankful that they are. And the propaganda-laden layout is awesome. I think No Idea records described this one best - "one of the most powerful, political and eclectic, yet melodic, immediate and engaging Punk / Hardcore albums for as long as we can remember. And you thought they didn't

make 'em like this anymore?" Another great release from Newest Industry. (MWB)
(www.thenewestindustry.com)

GARMONBOZIA
SELF-TITLED CD
Debut LP of female-fronted Minneapolis DISCHARGE-esque crusty thrash. They throw in some quiet bits, with a cello, just to break it up a bit. The production is real good, and certainly fans of the hoarse strangled-cat vocals, and D-beat sound will lap this up. (RK)
(Profane Existence Records / www.profaneexistence.com)

GITOGITOHUSTLER
"GITO GITO GALORE" CDEP
The first domestic release of this rising Japanese all girl power-pop quartet. Six tracks of muscular bubblegum mixed up with the late 70s So / Cal. melodic punk sound. Think of the GO-GOs covering tracks from the first ADOLESCENTS and AGENT ORANGE LPs. They could be huge. (RK)
(Gearhead / www.gearheadrecords.com)

GRAVE FOR THE FIREFLIES
"BITTEN" CD
Holy shit. That's the only thing I could think when I put this CD in. Holy shit, this is so good. Holy shit, I'm fucking stoked about this band. Holy shit, why did it take so long for someone to put out a CD like this? I'm declaring now that this will be one of the top-5 CDs of 2005, without a doubt. Straightforward hardcore punk rock, taking cues from the likes of BLACK FLAG and THE NERVE AGENTS, which is pretty good company to be in, if you ask me.

Fast, furious, pounding drums, intensely solid bass, and spastic guitars set the stage for one of the best spit-in-your-face-don't-give-a-fuck vocal approaches I've heard in years. Lyrics that deal with politics, zombies, vampires, and best of all - the stupid haircuts and makeup that fills the scene today. And I quote - "boys kiss the boys to impress the girls. Put some guy pants on. Cut your fucking hair. Fuck your fashion scene." GENIUS! There's not one thing about this CD that doesn't impress me. DEATH KIDS UNITE! (MWB)
(www.basementrecords.net)

GUNS UP!
"ALL THIS IS" CD
I'll say it again, Riley, where's my tour vinyl? Don't play with fire, son. Anyhow, back to GU. Awesome band, awesome record. Before the first song was done, I wanted to see this band live. If they are 1 / 10th as intense on stage as they are on record, it should make for one amazing show. Imagine PATH OF RESISTANCE with one singer. No, even better, imagine JUDGE jamming with TERROR on some CRO-MAGS covers. (Postscript: I put this album back on my stereo and listened to it after I finished doing reviews. I never do that! It's that good! And holy shit! As I write this, I see on hardcoremusic.com that they are playing SF tonight! What are the chances!) (STM)
(www.1917records.com)

HARUM SCARUM
"LIVE IN SLOVENIJA" CD
Portland crusty band, recorded in Slovenia. Released on a Polish label. To be honest, I'm not too familiar with them. It's pissed, raging, speedy, tuneful, shouty political punk. Recording quality is ok. Like most live efforts, this is probably for the fans only. They do covers of the ZERO BOYS and ACADEMY 23, for what it's worth. (RK)
(Nikt Nic Nie Wie / www.nnnw.pl)

HAYKU
"PNAR HA PEE" CD
Bit tricky this one. This handsome quartet were (and probably still are!) Russian. Virtually all of the writing on the CD (including the name of the band, and LP title) is (unsurprisingly enough) in Cyrillic script (which means I undoubtedly have both written wrongly above). I'm guessing (from the copyright date, handily in English!), that this is a release from 1996. And it looks like they had another disc out in '94. The band photo has 4 young lads, topless, shaven heads, with not too many tattoos. The cover has a pirate thang going on. The music is a mixture of spirited punk, with a strong rock n roll, garagey element. So, er, there you go, really. Mother Russia an all that. (RK)
(email: fenka@mail333.com)

HIGH TENSION WIRES
"SEND A MESSAGE" CD
The latest of the new-new wave, this time Texas style. Features an all star line up, with guys from The REDS, MARKED MEN, RIVERBOAT GAMBLERS etc. As you might be able to guess by the line up of bands above, this is pretty shredding. A pretty amazing show would these guys opening up for the DICKIES and the BRIEFS, if that helps tell you what to expect here. (JC)
(Dirtnap / P.O. Box 21249 / Seattle, WA 98111)

HOT DAMN
"THE GIRL CAN'T HELP IT" CD
Bad-girl lead vocalist and bad-ass band playing nasty punk rock. What's not to like? Not the most amazing songwriting around, but a totally fun CD nonetheless. Features former members of BUTT TRUMPET, LAZY COWGIRLS and CLAWHAMMER. (JC)
(www.steelcagerecords.com)

HOT SNAKES
"PEEL SESSIONS" CDEP
HOT SNAKES have the distinction and honor of being the very last John Peel session, a man who's importance to great music over the last 35 years can't possibly be appreciated enough—a point that I am sure is not lost on this band. It's a great session to go out on. 4 tracks that are rich and powerful and just pretty sound amazing. This is probably the best thing that I have heard from this band. (JC)
(Swami / P.O. Box 620428 / San Diego, CA 92162)

HUNCHBACKS / BATTLEDYKES / WAUKEES
SPLIT CD
Three great girl-fronted bands from overseas unite to form this pop-punk powerhouse of an album. We've got fifties inspired punk rock with not a lot of bells and whistles. You know, the kinds of bands that worship TEEN IDOLS & SOCIAL DISTORTION. Pretty cute and worth a listen. (LD)
(www.all-nite-records.com)

INKWIZYCJA
"STARE FOTOGRAFIE" CD
12 tracks of driving Polish 'post-punk'. Think some angry Europeans covering WIRE's "Pink Flag", stripping it of most of the catchy tunes, and sounding a little pissed. Beautiful packaging. (RK)
(Nikt Nic Nie Wie, www.nnnw.pl)

INQUISITION
"REVOLUTION...I THINK IT'S CALLED INSPIRATION" CD
Wow. Finally, someone had enough smarts to re-release this classic. This band members that would go on to form such bands as ANN BERETTA, RIVER CITY HIGH, and STRIKE ANYWHERE, who's name is actually an INQUISITION lyric. Incredibly powerful music, not dissimilar from STRIKE ANYWHERE, and not only because of Thomas' unique vocal approach. These guys were incredible, and it's awesome that the kids will get to dig this shit once again. Way to go, A-F Records!! (MWB)
(www.a-frecords.com)

KILL YOUR IDOLS
"FROM COMPANIONSHIP TO COMPETITION" CD
New full length from the NYC hardcore legends. Driving, punishing HC in the heroic tradition of POISON IDEA and the FUs. They do it good too, with just the right dash of metallic guitar. (RK)
(Side One Dummy, www.sideonedummy.com)

LONESOLDIER/NATION OF SUSPECTS
SPLIT 7"
Solid split release by these patriotic skinhead hardcore outfits. LONESOLDIER has an especially polished side of the split with a fist pounding Oi! song entitled "Lonesoldier" (which has some of the meanest/catchiest hooks you'll ever hear), and a brutual hardcore track entitled "No Man's Land" featuring strong tinges of HC greats SHEER TERROR. The NOS side, though not as polished sounding as the LONESOLDER side, is still very much original in sound and composition but could have been more appropriately represented with a crisper recording and a newer song. 500 of these were released, so get them while you can. (RVA)
(American Defense Records)

LORDS
"THE HOUSE THE LORDS BUILT" CD
Fast, brutal, and, most importantly, original. I listened to this CD twice before I knew what hit me. Hardcore like I like it, heavy like BLACK FLAG and just enough weirdness that punk bands out of places like Louisville, Kentucky are known for. Well worth hunting down. (JC)
(Initial / P.O. Box 17131 / Louisville, KY 40217)

LOST CITY ANGELS
"BROKEN WORLD" CD
2nd LP from the Boston punks, with a major label budget and production. They ain't no STREET DOGS, but there's plenty of melody, grit and driving tunes to go with the monster production. Not quite AFI production, but its getting there. (RK)
(Universal)

MAD SIN
"...SWEET & INNOCENT?....LOUD & DIRTY!" CD
German pyschobilly band. Stand up bass. Lots of tattoos. Songs about zombies and corpses and stuff. They do it well, and I'm sure fans of TIGER ARMY, HORRORPOPS et al will lap this up. (RK)
(Thorp Records, www.thorprecords.com)

MERIT
"WHEN WE FIGHT" CD
Female fronted radio rock. There's no excuse for a band this bad. Honestly. (MWB)
(www.auxrecords.com)

MISFITS MEET THE NUTLEY BRASS
"FIEND CLUB LOUNGE" CD
This actually works really well. The NUTLEY BRASS are not just a joke band, they play a great brand lounge music that takes it's kitsch serious. "Incredibly Strange" covers of 11 of the best classic era MISFITS tunes. Fantastic Basil Gogos artwork throughout is just icing on the cake. (JC)
(Misfits.com)

MOTTEK
"HYPNOSE" LP
Great, old school head-bopping German hardcore punk. This is a re-issue of their first LP. If you're a fan of bands like B.G.K. or TERVEET KADET, this would be something else to get into. Start to finish, there isn't a dud on this record. This re-issue (at least my copy) comes on gray marbled wax for the record nerds (like me) out there. (JC)
(Re-force / Wolerhof 4 / 30900 Wedemark / Germany)

MUDDY RIVER NIGHTMARE BAND
"WHO WILL BE THE LUCKY PIERRE?" CD
Excellent, full speed ahead drunk punk rock and roll. Haling from Portland OR, the birthplace of POISON IDEA and many, many breweries, and MUDDY RIVER NIGHTMARE BAND sound as if they have a full appreciation of both. Throw in some ZEKE, some brazen use of cowbell, great lyrics about Surf Zombies etc. and you have a hell of a CD.
(Last Chance Records / P.O. Box 42396 / Portland, OR 97242)

NAKED AGRESSION
"HEARD IT ALL BEFORE" CD
A greatest hits of this 90s (largely) Californian anarcho-punk band - culled from most of their previous albums, plus a few previously unreleased demo tracks and a couple of DAMNED covers for good measure. Heavily influenced by the early 80s UK anarcho-punk, they sound a lot like LOST CHEREES, HAGAR THE WOMB and such female fronted progenitors of the genre. Worth checking out if that's your thing. (RK)
(SOS Records/www.sosrecords.us)

NARCOLEPTIC YOUTH
"SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED" CD
Four new tracks, a couple of covers (DAMNED and MISFITS) and some live stuff from '98. Hence the title. The sleeve is blue too. As a SoCal band, they raw heavily on the sound of the ADOLESCENTS and the more melodic end of the ANGRY SAMOANS. They do it pretty good too. Nothing earth-shattering, but pretty good for sure. (RK)
(Gale Force Records, www.galeforce-records.com)

NAUSEA
"PUNK TERRORIST ANTHOLOGY VOL 2: 85-88" CD
NAUSEA were instrumental in bringing the whole anarcho-punk squatter, crusty sound, and look, to American hardcore. Drawing musical and aesthetic inspiration from the likes of CRASS, DISCHARGE, SUBHUMANS, ANTISECT, and even OMEGA TRIBE, they brought that look, sound, and sensibility to the Yanks. They did it good too, with dual male/female vocals, and a powerful sonic assault. This collects much f their early recordings, demos and live tracks. And it still sounds blistering today. Top stuff. (RK)
(Blacknoise, via Alternative Tentacles)

NORTH SIDE KINGS
"ORGANIZING OUR NEIGHBORHOOD" CD
The NORTH SIDE KINGS serve up some thunderous hardcore. 12 brutal tracks. Fans of bands like the PIST should check this out. (JC)
(Thorp / P.O. Box 6786 / Toledo, OH 43612)

NRA
"MACHINE" CD
This must be the seventh or eighth (at least) full length from these Dutch melodic punkers. Despite the slicked back hair, they sound a lot more NAKED RAYGUN than SOCIAL DISTORTION, and remind me a lot of what the second DAG NASTY record would've sounded like if Lance from J-CHURCH had sung it. Good stuff. (RK)
(Gearhead / www.gearheadrecords.com)

ONE WORD SOLUTION
"A TASTE OF REVOLUTION" EP
"WALLS WITHOUT WINDOWS" CD
"PORTRAIT OF A DECREPIT NATION" CD
Full lengths from 2002 and 2004 respectively, and a new EP from this staunchly independent So / Cal band. They play speedy, melodic, sing along H / C in the vein of early 7 SECONDS, YOUTH BRIGADE and the ADOLESCENTS. Or think DI with some righteous lefty politics. Good stuff indeed, and well worth searching out anything / everything by em. (RK)
(www.oneworldsolution.com)

ON OUR OWN/UNDER ONE FLAG/YOUR MISTAKE SPLIT CD
Three bands that put the "real" in "keep

it all" appear together on this ten track album of unadulterated hardcore glory. This is hardcore the way it was meant to be: pissed, fast, hard, and devoid of any pomp or pose. Old school core recommended for fans of the MAGS, the BRAINS, and the BREED. Great stuff from three great bands (STM)
(www.truedestinyrecords.com)

ORANGE
"WELCOME TO THE WORLD OF..." CD
Debut of Hollywood teenage punk sensation, and damn are they good. They mix the pop-punk melodies and harmonies, with the drive and grit of early SOCIAL DISTORTION. And a healthy dose of SCREECHING WEASELesque snot. Anthemic and rollicking good tunes. They won't be young forever, but hopefully they'll keep writing catchy songs like this for many moons to come. Real, real, good. (RK)
(Hellcat, via Epitaph)

PAINT IT BLACK
"PARADISE" CD
Has Dan Yemin ever been involved with anything that wasn't the absolute best thing out there? I don't think so. His streak most certainly continues with Paradise, PAINT IT BLACK's second full length release. Fast and aggressive like CVA, but with a touch more rock thrown in, somehow the band managed to learn how to play songs that take 1:30 instead of just :30. Branching away from the more personal lyrics of CVA, Paradise takes a look at the ills that plague our society today, with a mostly political slant. They've outdone themselves this time. This could quite possibly be the best hardcore CD you buy this year. (MWB)
(www.jadetree.com)

PAYBACK
"KEEP YOUR FRIENDS CLOSE..." CD
Chaotic guitar feedback, a thunderous bass line, and machinegun-like drum rolls introduce "War on the Streets", the first track of Payback's 2003 debut. Throughout the 16 minute CD Payback's duel vocalists battle it out on razor sharp tracks reminiscent to NYHC greats such as the CRO-MAGS, AGNOSTIC FRONT, WARZONE, and SHEER TERROR. Musically, this album hits as hard as a sledgehammer and is a must have for all lovers of old school hardcore. The lyrics of this Italian gem cover subjects such as street fights, betrayal, and getting revenge on internet shit-talkers! All tracks are sung in near perfect English without embarrassing grammar or unintelligible accents - which makes this album great if you are curious about testing the waters of international hardcore. (RVA)
(www.BrutusRecords.com)

PICTURE FRAME SEDUCTION
"SEX WAR" CD
Welsh punk veterans (from way back in '78!) reform in 2003, do a new record, and it's actually not bad. PICTURE FRAME SEDUCTION always specialized in that UK '82 sound (hell, they were actually playing that sound IN '82!), and today is no different. From a Yank point of reference, the US BOMBS sound a lot like PFS! You can judge, and imbibe accordingly. (RK)
(Cult Jam Records/www.pictureframeseduction.com)

PINK SPIDERS
SELF-TITLED LP
Now don't take this the wrong way, but I found this to be a perfect blend of The BRIEFS and RICK SPRINGFIELD. What we are talking about here is some bold new power pop that is fresh and fun. Check them out. (JC)
(pinkspiders.com)

POINTED STICKS
"PERFECT YOUTH" CD
The only album from these Canadian power-pop(ers) gets a welcome re-release 25 years later - now with four bonus tracks. What a treasure. While criminally unknown outside of Canada, in their day (1978-81) they were courted by Stiff (who went belly-up before releasing this classic) and are certainly up there with anything the VAPORS/JAGS/CARS/STARJETS/KNACK and bands of that ilk were capable of. Most famous to punkers, of course, POINTED STICKS got Dimwit from the (Canadian) SUBHUMANS after they split. Get it know. (RK)
(Sudden Death Records/www.suddendeath.com)

PROVOKED
"PREPARE FOR THE COLD" CD
2nd full length from these raging monsters of D-beat crust. Ten new tracks of metallic, driving thrash, with a suitably hoarse, strangled female vocalist - and a color fold-out lyric sheet worth of any anarcho-punk outfit. (RK)
(Profane Existence/www.profaneexistence.com)

PROVOKED
"INFANT IN THE WOMB OF WARFARE" CD
Debut LP and the tracks from their split EP with PATH OF DESTRUCTION. 14 blasts of drunken (yet tightly aggressive) anarcho-thrash, with the original female screamer (currently happily ensconced with true love in Germany). Some of the finest blistering thrash to emerge from Minneapolis... and believe me, they know how to do it right there. (RK)
(Profane Existence/www.profaneexistence.com)

THE PROZACS
"LIVE AT CBGB'S" CD
THE PROZACS are one of the most underrated pop-punk bands out there today. Maybe it's just because their name hasn't been spread as much as it should be - but with this new release, and tour plans in the works, hopefully that will all change soon. Playing a style most closely comparable to SCREECHING WEASEL, and maybe THE QUEERS, THE PROZACS are a high energy, up-beat group ready to take the world by storm. This CD was recorded live during a last-minute addition to a show at the legendary CBGBs. Good sound quality on the live set, which was 14 songs long, and 2 bonus tracks added which are proper studio recordings. Great band, great dudes, great release. (MWB)
(www.cheapskaterecords.com)

RAMBO
"BRING IT" CD
A revered bunch of hardcore punks deliver 19 blazing tracks of politico and sociopolitico hardcore punk, and include a DVD of footage from their outrageous live shows. If you love the crust and worry for the world, you will most definitely want to own this album. (STM)
(www.havocrex.com)

READYMEN
SELF-TITLED CD
Neither quite a great hits, nor a discography (as the second LP is missing), this is the almost complete recorded output (less aforementioned second long disc, and earliest demo) comprising their 1st LP, split LP with CHITZ, plus an EP and unreleased track. They mixed up ska, reggae and punk, with the emphasis on the latter - drawing inspiration more from the SUBHUMANS than OPERATION IVY. They did it pretty good too. Worth checking out for sure, if that's your thang. Half the band rock on today as the STOCKYARD STOICS. (RK)
(Jump Start, www.jumpstartrecords.com)

REAL MACKENZIES
"10,000 SHOTS" CD
Fuelled with a stand in Fatty McMike on bass, and a GOOD RIDDANCE filling the drum stool, this 6th long player may be their best yet. For those familiar with the kilted ones, this is the typical rollicking pop-punk-with-bagpipies. For those that have somehow missed em to date, think DROPKICK MURPHYS with a batch of great tunes instead of bluster. Truly great, and a credit to Celtic punk! (RK)
(Fat Wreck Chords, www.fatwreck.com)

THE REBEL SPELL
"DAYS OF RAGE" CD
10 tracks of politically charged anthemic punk. Think of a more raw UK SUBS, or ANTI-FLAG, with angry lyrics. Beautifully packaged in the old cut-up style, with lyrics, song explanations and political manifestos. Unity, anti-capitalism, and rebellion sound pretty appealing on this one. (RK)
(Clandestine DIY Collective, www.therebelspell.com)

RED INVASION
"I'M NOT TOO YOUNG TO DIE" CD
These youngsters from Boston have put out quite the CD. Loud, fast, and snotty, in the vein of NEW YORK DOLLS and THE DEAD BOYS, and from time to time you can hear a bit of BLACK FLAG in there too - even if they say it's not one of their influences, it's there. These guys do the 70's glam-punk thing better than just about anyone, and the buzz on these guys has been growing. This is a must-have CD, seriously - everyone needs to go out and get this right now. Give them money so they can get their asses on the road and tour and rock your asses off in person! (MWB)
(www.peladorecords.com)

REGULATIONS
"ANNA'S EYES" CD
Debut full length from this young Swedish quartet. Follows up to the promise of their first 2 7"s, and present a convincing homage to the style and sounds of the glory days of the early 80s SoCal sound. Think early BLACK FLAG, CIRCLE JERKS, ADOLESCENTS. Think early REGULATORS. See, that was pretty easy. And they do it with a commendable amount of spunk, energy, and vigor. This should get you doing the creepy-crawl soonest. (RK)
(Havoc, www.havocrex.com)

RESILIENCE
"SOUND OF STRENGTH" CD
Gruff, streetwise, but melodic punk rock with solid lyrics and a good fuck you attitude. If you're into bands like TOTAL CHAOS or the CASUALTIES, you might want to raise your pint to this CD. (JC)
(SOS/ P.O. Box 3017/ Corona, CA 92878-3017)

REVEREND HORTON HEAT
"WE THREE KINGS" CD
Er, not really sure what the point of this is, at all. 12 Yuletide, er, classics, plus one Santa-infused original. Who cares? I guess, mebbe, diehard REV fans, and goofball psychobilly Christians might get a kick out of faithful renditions of "Jingle Bells", "We Three Kings" etc, but I don't. The only thing worse than Christmas....is Christmas records! (RK)
(Yep Roc Records/www.yeproc.com)

RIFU
"DEAD END STREET" CD
Norwegian HC / punk band. They take PROPAGANDHI's uncompromising political stance and relay it over a mixture of 90s new school hardcore, and melodic punk. Not quite as catchy as early RANDY, but stirring stuff nonetheless. (RK)
(Go Kart Records / www.gokartrecords.com)

ROGER MIRET AND THE DISASTERS
"1984" CD
How old is Roger Miret now? Seriously. AGNOSTIC FRONT has been around for what, 22 years? Something like that. So you gotta figure this guy doesn't have too much left in the tank. But amazingly enough, he keeps putting out record after record, and even more amazingly, they don't suck. Where AGNOSTIC FRONT gives more of a nod to their hardcore roots, THE DISASTERS sound is more street punk than hardcore. With Miret's patented sound, this CD is a solid release. Check it out. (MWB)
(www.hellcatrecords.com)

ROGER MIRET AND THE DISASTERS
"1984" CD
While this newish project by AGNOSTIC FRONT frontman Miret is more Los Angeles punk rock than his NYHC legacy would lead one to expect, it is nonetheless a severe, sincere, and sweet album. Combine all those great old L.A. bands like the FLAG, GERMS, and JERKS with some of the catchier English acts and then pour a bit of that great L.E.S grime over it and you've go this album. Well worth the money for those who know that hardcore and punk have to do with hard times and hard living as opposed to great hair and great dance moves. (STM)
(www.hell-cat.com)

RUM RUNNER
"ASSOCIATION" CD
This new one is really going to win fans of the rough & tumble SHANE MCGOWAN type of punk rock fan. It's that mixture of beer-swilling anthems and rockabilly beats that's pretty much a sure bet with a certain crowd. There's even a POGUES cover - "Streams of Whisky." Totally rocks. (LD)
(www.longshotmusic.com)

SATAN'S RATS
"WHAT A BUNCH OF RODENTS" CD
Another glorious exhumation of the early UK punk vaults. This Brit band (who with a different singer had a hit LP as the PHOTOS) existed from 77-79. This collection includes all three 7"s, and all their demos. Great stuff in the KILLJOYS / EATER mode, with a flash guitarist. Booklet comes with lots of photos of the band looking suitably teenage! (RK)
(Overground / www.overground.co.uk)

SCHLEPROCK
"LEARNING TO FALL" CD
A greatest hits, of sorts, from this SoCal band, spanning their career from 1989-1996 (though they released a couple of albums after this, and even may have reformed last year?). Anyways, this charts their progress (not in chronological order!) from early pop-punk days, to that melodic SoCal sound (LAGWAGON et al), to a harder, more anthemic Oi! (influenced) vibe. Streetpunk I believe it's now called. Some excellent liner notes and song descriptions tell the tale of rags, to riches, to (major label induced) ruin. I actually really liked all their mutations (including the major label LP), and there's a bunch of rare stuff/demo versions (of the songs which got them 'signed') and the like, which will please the completists, and folks who already have all their other releases. (RK)
(Fiend Music, www.fiendmusic.com)

SLAANESH
"EXITUS ACTA PROBA" CD
French dudes come up, for some bizarre reason, with a really odd death metal / satanic / hokey CD sleeve and packaging. I've no idea why, as hey look like a trio of grubby skinheads / 'street' punks. They play dirty French street-punk music too. Somewhat akin to a gruff freedom fries version of the first EXPLOITED record. (RK)
(Mass Productions / www.massprod.com)

SLAB
"SOCIETY IS A FRIENDLY PUSHER" CD
12 tracks of speedy; aggressive, snarling punk rock. I guess this would be called street punk. they certainly have much in common with the SWINGIN UTTERS - lots of rapid anthems, with plenty of rough edges, or perhaps a less sophisticated, stripped down DILLINGER 4. They are, after all, merely a trio. But give it plenty of bollocks (RK)
(Onset Records, PO Box 1918, Garden Grove, CA 92842)

SMALLTOWN
"THE MUSIC" CD
I dunno. This trio might be Swedish. But I could be wrong. They certainly sound remarkably like THE STRIKE - spiky pop punk, with that jangly mod feel to the guitars. I bet they love the JAM. Good stuff. (RK)
(Deranged Records / www.derangedrecords.com)

SOUTHERN WAY
"V-VIRUS" CD
Dutch psychobilly debut. Yknow, NEKROMANTIX, METEORS, that kind of stuff. Not my thing, but some folks like it apparently. Lyrics run the gamut of beer, football, girls, and horror films. (RK)
(Rebellion Records / www.rebellionrecords.nl)

SPACE VACUUM FROM OUTER SPACE
"STARCADE" CD
SPACE VACUUM FROM OUTER SPACE get an A+ for effort as they blow-up the kitsch meter with raunchy and over the top outer space themes, costumes and effects. The band isn't just a gimmick though, they are actually churning out some really good, dark and moody new wave/synth punk that harkens back to a golden age of DEVO, Gary Numan, B-52s and The SCREAMERS. They are local to the bay area, so I need to check them out, I can imagine that they are pretty great live. (JC)
(www.dionysusrecords.com)

STAN OSKARZENIA
"I CO..." CD
20 tracks of spiky, energetic punk. It's all in Polish. They have thoughtfully provided the lyrics to all 20 tracks, but that's all in Polish too, which has, I suspect, limited appeal outside of Poland. But there you go. Musically, they play catchy stuff, not so far removed from the likes of early UK SUBS. (RK)
(Nikt Nic Nie Wie / www.nnnw.pl)

STATE OF FEAR
"DISCOGRAPHY" CD
Yank band that helped popularize the DISCHARGE sound that the Scandinavians turned into an art-form (both musically, and aesthetically). Includes their "Tables Will Turn" LP and 2 EPs; with all new fancy artwork. (RK)
(Profane Existence / www.profaneexistence.com)

STOCKYARD STOICS
SELF-TITLED CD
Spirited debut 14 tracker from ex-members of LEFTOVER CRACK, MDC, F-MINUS and the DETONATORS. They turn in an exuberant slice of 'street-punk'. Reminds me a lot of early(ish) RANCID and the SWINGIN UTTERS (minus the Celtic stuff), and cite their biggest influences as STIFF LITTLE FINGERS and the CLASH, which should come as no surprise. They throw in the odd reggae track, but largely keep it up-tempo, with some suitably blistering lefty lyrics. Great stuff. (RK)
(Sudden Death Records/www.suddendeath.com)

THE STRANGLERS
"LIVE 78, SF" DVD
Another choice nugget from the Target video vaults. It's not very meaty: there are only seven tracks, no real bonus features to speak of (the usual Target promo) and the quality is a bit murky, but fuck, this is the STRANGLERS in 1978; come on, you've got to check it out. (JC)
(MVD)

STREET DOGS
"BACK TO THE WORLD" CD
This is the sophomore release from Boston's STREET DOGS, and it far surpasses their first effort. And guess what? Their first CD was fucking rad, so what does that tell you? This is one of those CDs that you have to buy.

It has it all - aggressive street punk, fast old-time hardcore, straight up rock, and more, but all the while keeping the sound that the STREET DOGS have made a name for themselves on. Best known for being fronted by former DROPKICK MURPHYS front man Mike McColgan, this will show you why this more than just another "ex-members of" band. In fact, it's not a stretch to call this one of the best Street Punk CDs of the last 10 years. Released on their own Brass Tacks imprint, STREET DOGS are going to take the world by storm this year..just make sure you jump on the bandwagon while there's still room. (MWB)
(www.street-dogs.com)

STRYCHNINE
"BORN IN A BAR" CD
STRYCHNINE'S particular brand of poison goes down easy, unless of course you're part of the Bush administration. This band doesn't pull their punches. It's all out punk rock & after nearly ten years, they're shaped like a poison dart. Get your ass kicked here. (LD)
(www.tkorecords.com)

SUB-DIVISION
"THE PRIMOS" CD
Finally something really good! This band from Mexico City is worth your attention. Having been deprived (spared?) the American pop culture type of upbringing, these folks were weaned on social nihilism.. Their music fits in nicely with early Rough Trade stuff like the X-RAY SPEX. The guy/ girl frontpeople are brother and sister as well as first cousins which explains the title. (the primos means the cousins) So if you like a little depth with your punk rock and a little social commentary, check out SUB-DIVISION. (LD)
(www.hardsoulrecords.com)

THE SUICIDE FILE
"SOME MISTAKES YOU NEVER STOP PAYING FOR" CD
I'll say it right now and I'll fight anyone who dares disagree: SUICIDE FILE was one of the greatest bands to be unleashed upon the world in the past ten years, and sadly, it seems that the world wasn't ready. While those enlightened few in the know gave this band it's due props, the vast majority of new schoolers overlooked this amazing unit in favor of shitty generic hardcore bands that do nothing but give sub par renditions of bands that were sub par in their own time. SUICIDE FILE was one of those rare beasts that was as loyal to the tenets and traditions of hardcore as

they were daring and refreshing. They were original, but not in the sense of post-ironic time change metalcore, in the sense of being genuinely honest to what they played and what they said, and, somehow, actually made that sincerity unbearable apparent without writing it across their foreheads. The lyricism is riveting, both in it's form and in it's view, and the delivery is crushingly pure. The music is as raw and raging as it is original and creative. Yes, I am rambling. Why? Because I can't even think about this band without getting all worked up. Seriously, I'm typing this and I getting all fidgety in my seat (and I'm not even listening to the cd right now, just thinking about it.) Look, let me just break it down to this: SUICIDE FILE was an amazing band that delivered the goods. That's what they did, motherfucker, plain and simple, they delivered the goods. They did it better that 99% of the bands to ever deem themselves "hardcore" and if you don't buy this album, well, then the terrorists really have won. It's a shame you are gone, FILE. These kids could use you. (STM)
(www.indecisionrecords.com)

TEENAGE CASKET COMPANY
"DIAL IT UP" CD
Brit debut long one. What you get is a surprisingly sound disc of hard rock and power pop. they execute the glam and melody just right, without losing any of the bollocks. They remind me a lot of the beset moments of AMERICAN HEARTBREAK and the FLEXAPLEASERS. Well worth checking out. (RK)
(Trashpit Records / www.trashpit.co.uk)

TOMMY GUTLESS
"DEATH, HONOR, OR GLORY BOUND" CD
Fairly standard street punk/Oi! Musically, its typical fare, nothing standout. Lyrically, once you get past the retarded patriotism, and we rule the streets shit, there's some good working class grit there. (RK)
(Street Anthem Records/www.streetanthemrecords.com)

TOTAL CHAOS
"FREEDOM KILLS" CD
6th or 7th full length. These guys are pissed, political, and metallic. Booklet comes with lots of info, websites to check out, and suchlike. Musically, they have that driving, mid 80s crossover sound - ya know, mid-period DISCHARGE, ENGLISH DOGS, early CORROSION OF CONFORMITY. They do it pretty good too. Behind all the studs and spikes, there's half a brain. And a decent guitar player lurking. Plus MISFITS and TWISTED SISTER covers... (RK)
(SOS Records / www.sosrecords.us)

THE TROUBLE
"NOBODY LAUGHS ANYMORE" CD
The fact that this CD is finally re-released and can be purchased by a whole new generation of kids probably makes me happier than anything that I've ever had the opportunity to discuss in this magazine. Being able to have been part of the Boston punk explosion of the 1990s, I can say that without a doubt THE TROUBLE were my favorite band of the time. These guys had more raw energy and passion than anyone then, and probably anyone now. The fact that this was relegated to the dustbins of history for the past 5 years was a true shame. This is a true punk classic that has somehow managed to receive praise outside of the New England area over the years, and now that it is out there for the rest of the country to appreciate is completely fucking awesome. This is a punk classic, a mix of old-school hardcore with street punk that honestly has never been matched. It's a shame these guys weren't around for more than one full length. But shit, at least we have this one! (MWB)
(www.bridge9.com)

TURPINTINE BROTHERS
"WE DON'T CARE ABOUT YOUR GOOD TIMES" CD
It's starting to seem like 1980 all over again with all these great garage revivalist bands springing up, ala the Voxx, Bomp, etc. movements from the late '70s and early '80s. The TURPINTINE BROTHERS have one of the important elements that a lot of the modern bands are missing—Soul. That, and a great echo chamber sound to the CD, makes it sound like it was recorded in a cave. Having roots deep in classic R+B as well as the classic R+R can make for some great music and this band delivers. (JC)
(Alive / PO Box 7112 / Burbank, CA 91510)

UPTOWN CREEPERS
"WHAT THEY WANT" CDEP
Debut 7 track. This mixes up ska (lots of horns) with a fair bit of RANCID style punk. And a dash of raw rock n roll too. Certainly makes for an interesting mix, though it doesn't quite gel together. Next record might be a cracker, though. (RK)
(www.uptowncreepers.com)

VARIOUS ARTISTS
"GIVE 'EM THE BOOT (A FILM BY TIM ARMSTRONG)" DVD
Label DVDs are the new trend. This being said, this has to be one of the best ones put our so far. It is a fairly good documentary of a lot of active bands on Hellcat Records. This release is very well put together and unlike a lot of other records DVDs, the sound and visual quality are quite good. The live performances really make it a great DVD. What especially peaked my interest in this DVD was live video FROM JOE STRUMMER AND THE MESCALEROS. For someone that never got to see them live in person, it was good to be able to see them at least on video. The only negative thing I can really find is that they use the effect of only scratchy black and white (you will see when you watch it). Besides this minor flaw, this DVD has to be right up there for best label DVD. (MR)
(Hell Cat Records/ www.hell-cat.com)

VARIOUS ARTISTS
"KILLER IN YOUR RADIO VOL 3" CD
A sampler from the enticingly monikered Wanker Records, from Germany. Like many such comps, the vast majority of bands here proffered seem to have nothing to do with said label. But, it is a way to check out some current German acts, including SS ULTRABRUTAL, TERRORGRUPPE, RAMONEZ 77 and the NEW WAVE HOOKERS, as well as some Yankee outfits like YOUTH GONE MAD, WHITE ZOMBIE, DEKOYS, MUTES, DWARVES, and the WILLOWZ,

with dear old Keith Morris doing the warbling... (RK)
(Wanker Records/www.wanker-records.com)

VARIOUS ARTISTS
"PUNKORAMA 10" CD & DVD
The latest Epitaph showcase, featuring the ever more diverse roster to full effect - punk, pop-rock, post-hardcore and hip-hop. Includes unreleased tracks from the OFFSPRING, NOFX, BAD RELIGION, THE MATCHES, DANGERDOOM, HOT WATER MUSIC, BOUNCING SOULS, SPECIAL GOODNESS, THE COUP, SCATTER THE ASHES, THIS IS ME SMILING and more. With a DVD with hits from YOUTH GROUP, WEAKERTHANS, DROPKICK MURPHYS, PULLEY and dozens more. A pretty hard-hitting package. Great sounds, something nice to watch, and a good price. Sounds like a deal. It is. (RK)
(Epitaph/www.epitaph.com)

VARIOUS ARTISTS
"THE ESTRUS KAMIKAZE ASS CHOMP N' STOMP CD SAMPLER VOL. 4" CD
If your familiar with the fabulous Estrus record label, than you will know the tasty stew that these samplers serve up. For those uninitiated, you can expect some straight forward garage, some heavy heavy rock, some more trashed out garage and an occasional band like THE DIPLOMATS OF SOLID SOUND, who deliver a soul rock blend that sounds like the second coming of BOOKER T AND THE MGS. You get the MUMMIES, BOBBYTEENS, MONO MEN, VON ZIPPERS MAKERS, etc. etc. what more do you need? (JC)
(Estrus/ P.O. Box 2125/ Bellingham, WA 98227)

VARIOUS ARTISTS
"GENERATIONS: A HARDCORE COMPILATION" CD
Compilations are usually used to sell some shitty records and usually suck. Compilations of bands that get jocked on messageboards usually suck. Records that Revelation puts out usually suck (I'm just kidding, you fucks). OK, well, all the assumptions that I had going into this bad boy were decimated. This is the compilation you should find when you are twelve or thirteen and don't know anything about hardcore. Like the compilations that Rev used to put out or the mix tapes (tapes were like CDs before mp3s, kids) that were bestowed upon you by some older kid at school, this motherfucker will convince you to dedicate your life to hardcore. Eighteen unrelenting tracks of hardcore goodness that will get you stoked on the core. Look, I'm fucking old and cynical and hate the kids and especially hate most of the bands that the kids like, but I listen to this for the first time while walking down the street during my lunch break and I caught myself tapping my chest with a fist and doing a sorta pseudo-mosh walk and got all fidgety and hyper. I suddenly realized: this is how I used to feel when I was younger! Thank you, Rev, for restoring my faith in hardcore. You are forgiven for CHRISTIANSEN. Kids, buy this comp as soon as possible and enjoy the greatness of LIGHTS OUT, BLACKLISTED, INTERNAL AFFAIRS, SNAKE EYES, RIGHTEOUS JAMS, SINKING SHIPS, ROBOT WHALES, MENTAL, FUCKED UP, and more. Well worth every penny and minute you invest in it. (STM)
(www.revelationrecords.com)

VARIOUS ARTISTS
"ANTI-STATE: ANARCHO-PUNK COMPILATION VOLUME 2" CD
The second (mandatory) installment of UK anarcho-punk, culled from the glory days of 78-86 or so. As with the first volume, "Anti-War", you get 21 bands, 21 tracks of the famous, not so famous, cruelly forgotten and more than a couple of hidden gems. AMEBIX, MOB, FLUX OF PINK INDIANS, SUBHUMANS, POISON GIRLS, FAMOUS IMPOSTERS, CHUMBAWAMBA, POLEMIC, DECADENCE WITHIN, TOXIC WASTE, TOXI EPHEX ad more. This volume has a lot more tracks culled from original demos - giving it much more of a (lo-fi) feel of what it was like discovering this stuff for the first time. Quite superb. (RK)
(Overground / www.overgroundrecords.co.uk)

VARIOUS ARTISTS
"SUNDAY NIGHTS: THE SONGS OF JUNIOR KIMBROUGH" CD
Beginning with IGGY & THE STOOGES'S cover of the eerie song about rape "You Better Run," this compilation has me hooked. JUNIOR KIMBROUGH, one of our best blues musicians up until his death in 1998. This comp features all kinds of artists doing their best in tribute: SPIRITUALIZED, THE BLACK KEYS, THE FIERY FURNACES, PETE YORN & BLUES EXPLOSION. Listen to this to remind yourself what rock'n'roll is based on. (LD)
(www.fatpossum.com)

VARIOUS ARTISTS
"GANGSTERS GALORE" CD
Half a dozen Japanese 'street' and rock n roll bands, er, tear it up. I'm a little disappointed. Usually when the Japanese take a genre to heart, they excel. On this effort, the JOHNNY BOYS, GOLDEN YEARS, FLAPPER, BONNIE LIMOUSINE, STINK GASPERS and the STRUMMERS are pretty ordinary. (RK)
(Real Life Recordings / www.straightup-rec.com)

VARIOUS ARTISTS
"BRABANTIA NOSTRA" CD
Dutch Oi / streetpunk compilation from bands from the south of Holland. Most are pretty crap, it has to be said. DISCIPLINE are decent, and BADLANDS do the pop end ok. But I can't think of much good to say about the likes of RAZORBLADE, KNOCKDOWN, TECH 9, SOUTHERN WAY, GECKO BROTHERS, OFF SIDE or the MIGHTY DOGS. And their lyrics are all almost uniformly embarrassingly retarded. Apparently they are all the world's hardest street-fighters, drunkest bootboys, and greatest conquerors of the female sex. Holland sounds like a swell place. (RK)
(Rebellion Records / www.rebellionrecords.nl)

VARIOUS ARTISTS
"LOUD 'N' PROUD VOL. 1" CD
If there is any complaint I have about underground music connoisseurs in the USA it's that they don't make an effort to find out about bands outside of their backyard. Brutus Records makes it easy to find out about new bands from scenes all over the world in their "Loud and Proud" series - which will soon have a sequel as well as a DVD... Besides maybe 3 bands out of the 18 on the comp, every band is a personal favorite waiting to happen. (RVA)
(www.BrutusRecords.com)

VARIOUS ARTISTS
"VANCOUVER COMPLICATION" CD
A welcome re-release of this seminal late '70s document of the (then) Vancouver underground punk / independent scene. Original tracks from the likes of the POINTED STICKS, DOA, SUBHUMANS, NO FUN, DISHRAGS, and more. Plus some tracks from the vaults as an added

bonus. An incredible document, and a glorious reminder of what a broad church unfettered youthful angst and creativity would produce in the early days of punk. An essential purchase. Great liner notes and photos too. (RK)
(Sudden Death Records / www.suddendeath.com)

VARUKERS
"MURDER" CD
A new edition of this late 80s offering from the "poor man's DISCHARGE", together with the "Nothings Changed" EP. I'm sure fans of that early 80s Brit metallic thrash with horrible vocals, will be excited. (RK)
(Rodent Popsicle Records/www.rodentpopsicle.com)

SONNY VINCENT
"SOUL MATES" CD
SONNY VINCENT ex of the TESTORS and SHOTGUN RATIONALE has definitely been around the block and then some. He is one of the rare breed of rock and roll survivors- Cheetah Chrome, Jeff Dahl, Nikki Sudden, Neil Hagerty, Falling James plus a couple more, that have made it through the crazy times and can still rip it up with the gusto of men half their age. This CD is good, really good, a dozen or so tracks that slash you right between your ear holes and leaves you begging for more. Check this CD out and hear how it's done right. (JC)
(angelfire.com/ny/punkrocknroll)

WEEKEND WARRIORS
"NEW DAWN" CD
Debut LP of Pittsburgh's finest street punk. The musicianship on this, not to mention the songwriting, is top notch. Think the best of early RANCID, the DUCKY BOYS, ONE MAN ARMY, and you'll be close. Melodic, boisterous anthems, and astonishingly, lyrically, for the genre, it's half sensible. A great record. (RK)
(Street Anthem Records/www.streetanthemrecords.com)

WHISKEY DICK DARRYLS W' MISS EVA VON SLUT
"IT'S MY LIFE / TICKET TO NOWHERE" CD SINGLE
2 track CD single with a lot of punch. "It's My Life" is a post PLASMATICS Wendy O Williams tune done with lots of gusto. "Ticket To Nowhere" is a rockin' original that's short fast and out of control punk rock 'n roll. (JC)
(Champagne and Cocaine/ Evilisasevildoes13@yahoo.com)

THE WILLOWZ
"TALK IN CIRCLES" CD
These damn kids today, with their long hair and damned Rock and Roll music....Does your heart good to see it, doesn't it? I can't quite get a fix on this CD, it's not as straight garage as I remember their last release being. There is some of that, but they are kind of all over the map on this. I hear a lot of early Frank Black on this, a little STEREOLAB and some general freakiness. Whatever it is, it's good, it's never boring and you should check them out soon. (JC)
(sympathyrecords.com)

WILLOWZ
"ARE COMING" CD
The WILLOWZ are vintage well beyond their years. Comparisons to REDD KROSS, DESTROY ALL MONSTERS and the WHITE STRIPES among others could easily be made. Also, judging from the (teen) age of this band, it gives me hope for the future. Good to see the kidz not accepting the bullshit-electronica / money-grubbing hip hop / mall-punksham / American-Idolpablum that permeates youth culture of today and digging deeper to the good stuff. Hail, hail rock and roll. (JC)
(www.sympathyrecords.com)

WITCH HUNT
"...AS PRIORITIES DECAY" CD
12 new tracks of political crust. Rabid male and female vocals. for those of you up on your current anarcho-punk, this is similar to BEHIND ENEMY LINES and LOST WORLD. A vast improvement on their EPs, and a veritable blow to the testicles of capitalism and patriarchy. (RK)
(Profane Existence / www.profaneexistence.com)

WITCH HUNT
"EPS & CRUCIAL CHAOS RADIO SESSION" CD
Remixed and remastered recordings of their self-titled 7" and split 7" with DEATHBAG, plus their recording session for WNYU's Crucial Chaos radio show, recorded the day the 2nd Gulf War started. 13 tracks of raging, pissed off, powerful, politically inspired punk. They remind me a lot of ADMIT YOUR SHIT (AYS) and the raging end of CONFLICT. (RK)
(Profane Existence / www.profaneexistence.com)

WOPTIME
"MI VIDA LOCA" CD
Woptime can best be described as one part hardcore, a bit of Italian Mafia cinema, a dash of Oil, and a kick in the head by a street thug lurking in the shadows. With songs like "Il Crimine Paga" (Crime Pays) Woptime sure as hell is not a part of the current wave of positive hardcore bands popping up all over the place. Although lyrically and musically brutal, "Mi Vida Loca" has a polished and professional sound with a multitude of chugga-chugga metallic guitar riffs faced off against grinding bass lines in a technical battle of old school thug core vs. new school mosh. This solid Brutus Records release is ideal for fans of Madball (old and new), Terror, and the Hoods. (RVA)
(www.BrutusRecords.com)

WRECKING CREW
"1987 - 1991" CD
This retrospective release covers the career of Boston hardcore legends WRECKING CREW. One of the most influential bands of their era, and without a doubt one of the most important bands in Boston's hardcore history, WRECKING CREW brought respect back to the Boston scene and help unite the Boston and New York scenes. If you aren't familiar with these guys, you aren't hardcore. And if you aren't familiar with these guys, this CD is a great place to start. (MWB)
(www.bridge9.com)

YELLOW BELTS
"CRASH LANDERS" CDEP
6 track debut. Full-out, balls to the wall high-octane rock n roll. Think LAZY COWGIRLS, ZEKE, SPEED-DEALER. You get the idea. Nothing special, but they do it well, with a stellar production, and plenty of snarl. (RK)
(Eugene Records/www.eugenerecords.com)

ZAPOTEKS
"AIN'T NOBODY LEFT BUT US" CD
Debut CD of Brit pop-punk a la MR T EXPERIENCE. Mid Period MTX, when they'd lost a lot of the phlegm, and were starting to experiment with 50s pop, Hammond organ, and suchlike. Pretty decent, actually. (RK)
(Stardumb Records / www.stardumbrecords.com) ✪

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Photos By Anarchy Alicia Hardy
anarchyalicia anet.net

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BOUNCING SOULS
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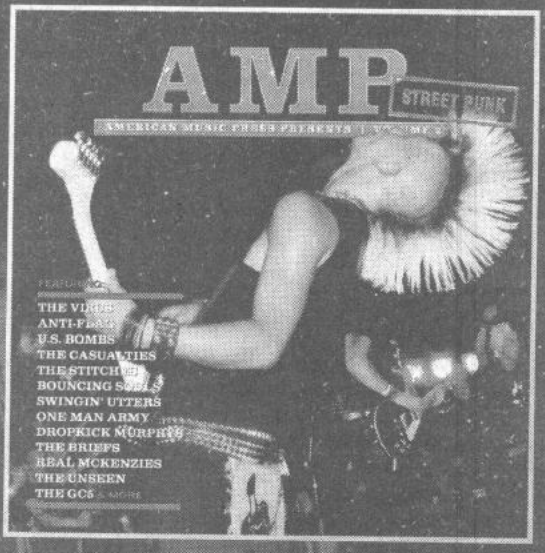
THE CASUALTIES
DEFIANCE
DROPKICK MURPHYS
THE FORGOTTEN
THE GC5
THE HUNNS
THE LANCASTERS
LARS FREDERIKSEN AND THE BASTARDS
LOWER CLASS BRATS
THE NEW YORK REL-X
ONE MAN ARMY
REAL MCKENZIES
STREET DOGS
THE STITCHES
SWINGIN' UTTERS
THROWRAG
TOXIC NARCOTIC
UNION 13
THE UNSEEN
U.S. BOMBS
THE VIRUS



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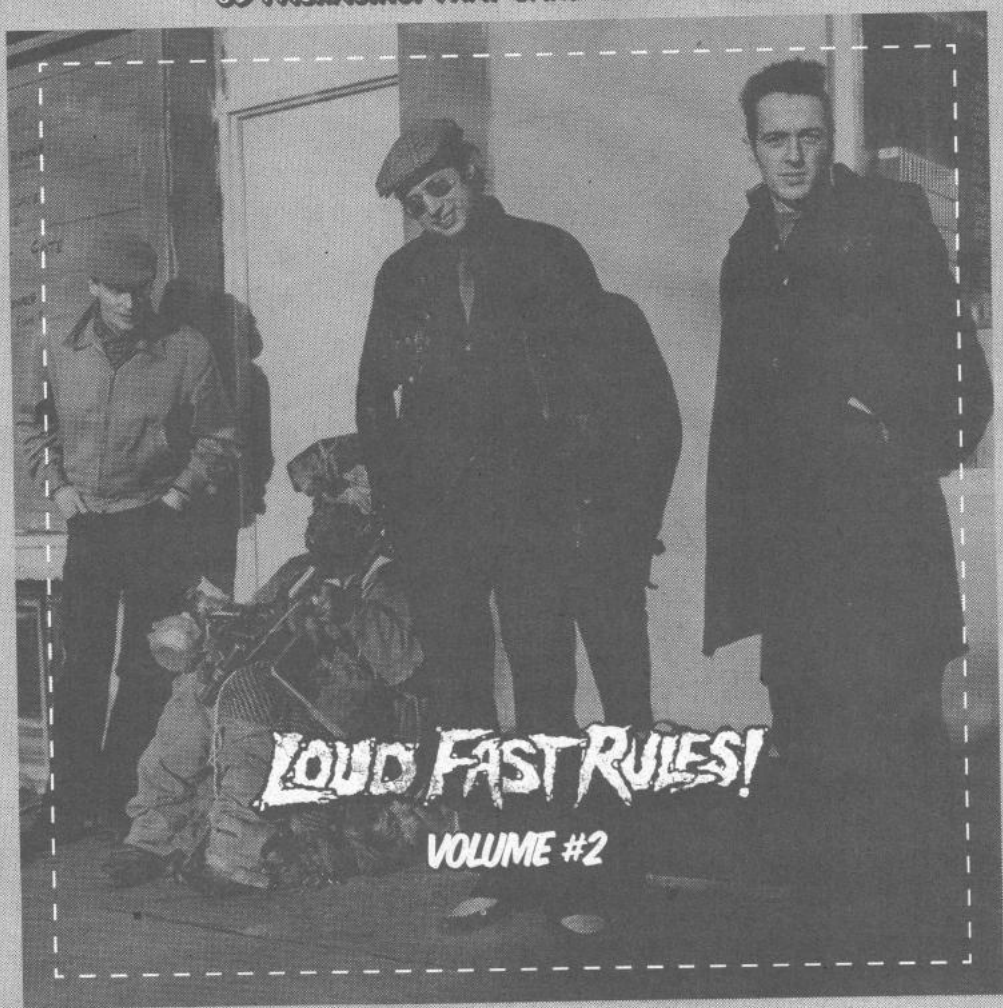
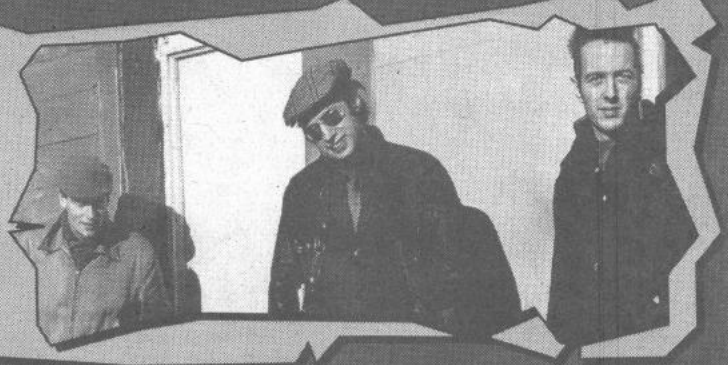
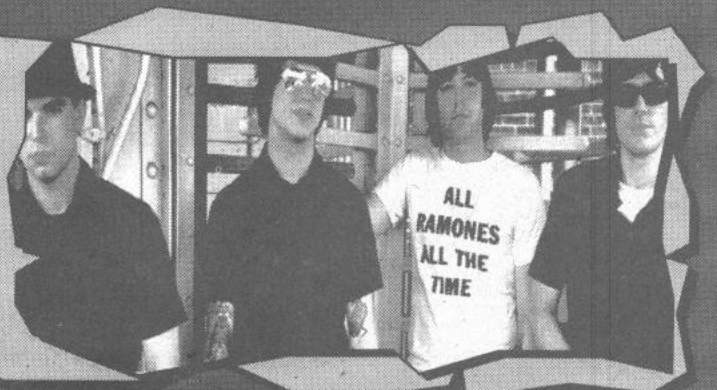


TRACK 1
BAND: 101ERS
SONG: "SILENT TELEPHONE"
RECORD: ELGIN AVENUE BREAKDOWN (REVISITED)
RELEASE DATE: OUT NOW!!
LABEL: ASTRALWERKS
WEB: WWW.ASTRALWERKS.COM



TRACK 2
BAND: STREET BRATS
SONG: "DESTINATION NOWHERE"
RECORD: SEE YOU AT THE BOTTOM
RELEASE DATE: OUT NOW!
LABEL: FULL BREACH KICKS
WEB: WWW.FULLBREACH77.COM
WWW.STREETBRATS.NET



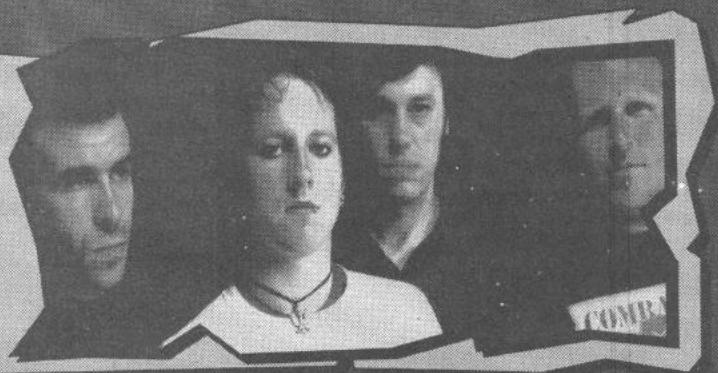
TRACK 3
BAND: DISCIPLINE
SONG: "WHEN I'M DANCIN' I AIN'T FIGHTIN'"
RECORD: DOWNFALL OF THE WORKING MAN
RELEASE DATE: JANUARY 2006
LABEL: THORP RECORDS
WEB: WWW.THORPRECORDS.COM/BANDS/DISCIPLINE.PHP

TRACK 4
BAND: BEERZONE
SONG: "DEAD AND GONE"
RECORD: AGAINST THE FLOW
RELEASE DATE: OUT NOW!
LABEL: BEER CITY RECORDS
WEB: WWW.BEERCITYRECORDS.COM

TRACK 5
BAND: WEEKEND WARRIORS
SONG: "THE OL 1-2"
RECORD: S/T
RELEASE DATE: OUT NOW!
LABEL: STREET ANTHEM RECORDS
WEB: WWW.STREETANTHEMRECORDS.COM

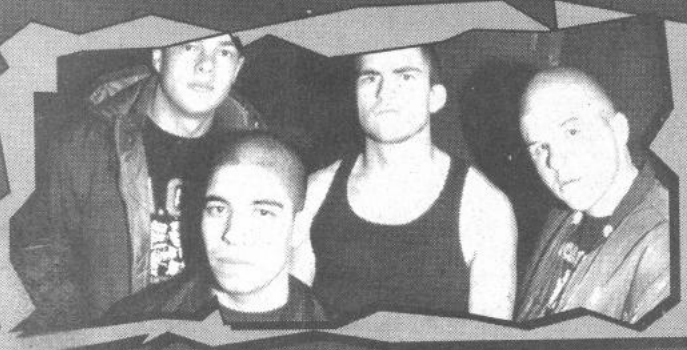
TRACK 6
BAND: UNION MADE
SONG: "LONG ROAD AHEAD"
RECORD: HARD GRACE
RELEASE DATE: 1015/05
LABEL: INSURGENCE RECORDS
WEB: WWW.INSURGENCE.NET
WWW.UNIONMADEHARDCORE.COM

TRACK 7
BAND: THE BOILS
SONG: "BLOOD ON THE FIELD"
RECORD: FROM THE BLEACHERS
RELEASE DATE: OUT NOW!
LABEL: TKO RECORDS
WEB: WWW.TKORECORDS.COM
WWW.MYSPACE.COM/THEBOILS



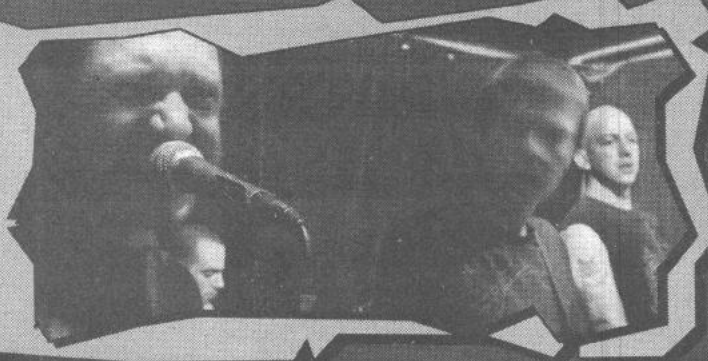
TRACK 8
BAND: RED INVASION
SONG: "I GOT NO TIME"
RECORD: I'M NOT TOO YOUNG TO DIE
RELEASE DATE: 10/4/05
LABEL: PELADO RECORDS
WEB: WWW.PELADORECORDS.COM

TRACK 9
BAND: RAT CITY RIOT
SONG: "RAT CITY RIOT"
RECORD: DIRTY ROTTEN GAMES
RELEASE DATE: OUT NOW!
LABEL: TAANG!
WEB: WWW.TAANG.COM



TRACK 10
BAND: CALL TO ARMS
SONG: "LIVING ON THE OUTSIDE"
RECORD: DEAD END YOUTH
RELEASE DATE: OUT NOW!
LABEL: BRUTUS RECORDS
WEB: WWW.BRUTUSRECORDS.COM

TRACK 11
BAND: STOCKYARD STOICS
SONG: "RAVENOUS"
RECORD: CATASTROPHE
RELEASE DATE: OUT NOW!
LABEL: BANKSHOT RECORDS
WEB: WWW.BANKSHOTRECORDS.COM



TRACK 12
BAND: GRAVE FOR THE FIREFLIES
SONG: "COMFORTS FOR THE SAILORS"
RECORD: BITTEN
RELEASE DATE: 10/25/05
LABEL: BASEMENT RECORDS
WEB: WWW.BASEMENTRECORDS.NET
WWW.GRAVEFORTHEFIREFLIES.COM

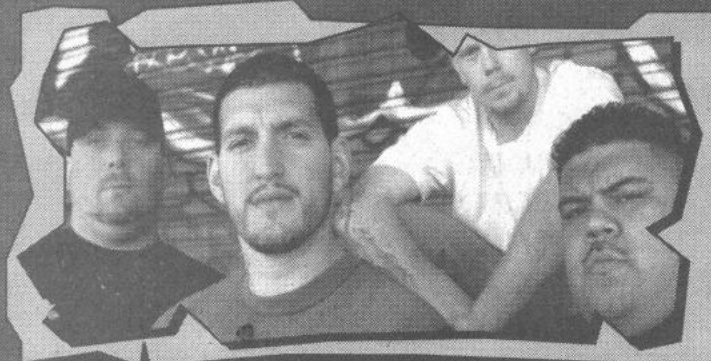
TRACK 13
BAND: ORANGE
SONG: "HOLLYWOOD"
RECORD: WELCOME TO THE WORLD OF...
RELEASE DATE: OUT NOW!
LABEL: HELLCAT RECORDS
WEB: WWW.HELL-CAT.COM

TRACK 14
BAND: THE MANSFIELDS
SONG: "ALL DRESSED UP"
RECORD: LOUD, FAST, PUNK, TRASH, ROCK- N- ROLL
RELEASE DATE: OUT NOW!
LABEL: BLAST OFF RECORDS
WEB: WWW.THEMANSFIELDSUSA.COM, WWW.

TRACK 15
BAND: RENO DIVORCE
SONG: "BEHIND CLOSED DOORS"
RECORD: NAYSAYERS AND YESMEN/ LAUGH NOW CRY LATER
RELEASE DATE: OUT NOW!
LABEL: STREET ANTHEM RECORDS
WEB: WWW.STREETANTHEMRECORDS.COM

TRACK 16
BAND: STRONG ARM AND THE BULLIES
SONG: "STAND UP"
RECORD: YOU HAD IT COMING
RELEASE DATE: OUT NOW!
LABEL: REBELLION RECORDS
WEB: WWW.REBELLIONRECORDS.COM

TRACK 17
BAND: CRASH AND BURN
SONG: "OUT OF REACH"
RECORD: THE VALUE OF MISTRUST
RELEASE DATE: OUT NOW!
LABEL: THORP RECORDS
WEB: WWW.CRASHANDBURNI.COM
WWW.THORPRECORDS.COM



TRACK 18
BAND: MADBALL
SONG: "HEAVEN-HELL"
RECORD: LEGACY
RELEASE DATE: OUT NOW!
LABEL: FERRET RECORDS
WEB: WWW.FERRETSTYLE.COM

TRACK 19
BAND: THE TOSSERS
SONG: "GOOD MORNIN' DA"
RECORD: THE VALLEY OF THE SHADOW OF DEATH
RELEASE DATE: 10/4/05
LABEL: VICTORY RECORDS
WEB: WWW.VICTORYRECORDS.COM
WWW.THETOSSERS.COM

TRACK 20
BAND: THE BOOKED
SONG: "THE NEXT CRUSADE"
RECORD: UNRELEASED
LABEL: UNSIGNED
WEB: WWW.MYSPACE.COM/THEBOOKED

TRACK 21
BAND: INQUISITION
SONG: "WARNING"
RECORD: REVOLUTION... I THINK IT'S CALLED INSPIRATION
RELEASE DATE: 10/25/05
LABEL: A-F RECORDS
WEB: WWW.A-FRECORDS.COM

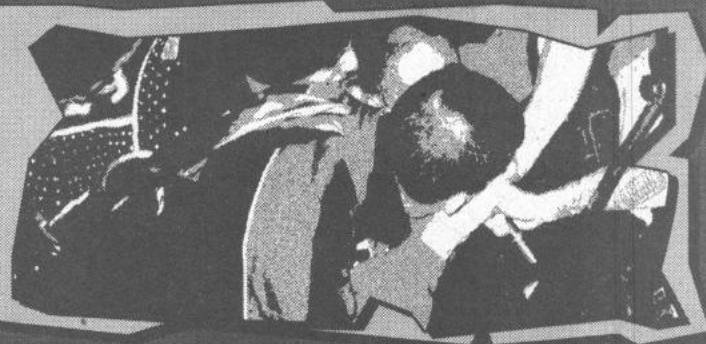
TRACK 22
BAND: THE REAL MCKENZIES
SONG: "POUR DECISIONS"
RECORD: 10,000 SHOTS
RELEASE DATE: OUT NOW!
LABEL: FAT WRECK CHORDS
WEB: WWW.FATWRECK.COM
WWW.REALMCKENZIES.COM

TRACK 23
BAND: PUG UGLIES
SONG: "CITY RATS"
RECORD: MINIMUM WAGE
RELEASE DATE: OUT NOW!
LABEL: REBELLION RECORDS
WEB: WWW.THEPUGUGLIES.COM

TRACK 24
BAND: ANGEL CITY OUTCASTS
SONG: "POPEYE IN AFGHANISTAN"
RECORD: LET IT RIDE
RELEASE DATE: OUT NOW!
LABEL: THORP RECORDS
WEB: WWW.ANGELCITYOUTCASTS.COM
WWW. THORPRECORDS.COM

TRACK 25
BAND: MAD SIN
SONG: "ALL THIS AND MORE"
RECORD: ...SWEET AND INNOCENT? ...LOUD AND DIRTY!
RELEASE DATE: OUT NOW!
LABEL: THORP RECORDS
WEB: WWW.MADSIN.DE
WWW.THORPRECORDS.COM

TRACK 26
BAND: PUB ALL STARS
SONG: "NO TE PISARAN"
RECORD: MUSICA PARA LA CLASE TRABAJADORA (MUSIC FOR THE WORKING CLASS)
RELEASE DATE: UNRELEASED
LABEL: IN SEARCH OF ONE!
WEB: WWW.REBELCHORDS@FIBERTEL.COM.AR



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VOLUME #2

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2. STREET BRATS - "DESTINATION NOWHERE"
3. DISCIPLINE - "WHEN I'M DANCIN' I AIN'T FIGHTIN'"
4. BEERZONE - "DEAD AND GONE"
5. WEEKEND WARRIORS - "THE OL 1-2"
6. UNION MADE - "LONG ROAD AHEAD"
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19. THE TOSSERS - "GOOD MORNIN' DA"
20. THE BOOKED - "THE NEXT CRUSADE"
21. INQUISITION - "WARNING"
22. THE REAL MCKENZIES - "POOR DECISIONS"
23. PUG UGLIES - "CITY RATS"
24. ANGEL CITY OUTCASTS - "POPEYE IN AFGHANISTAN"
25. MAD SIN - "ALL THIS AND MORE"
26. PUB ALL STARS - "NO TE PISARAN"

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LOUD FAST RULES! VOLUME #2

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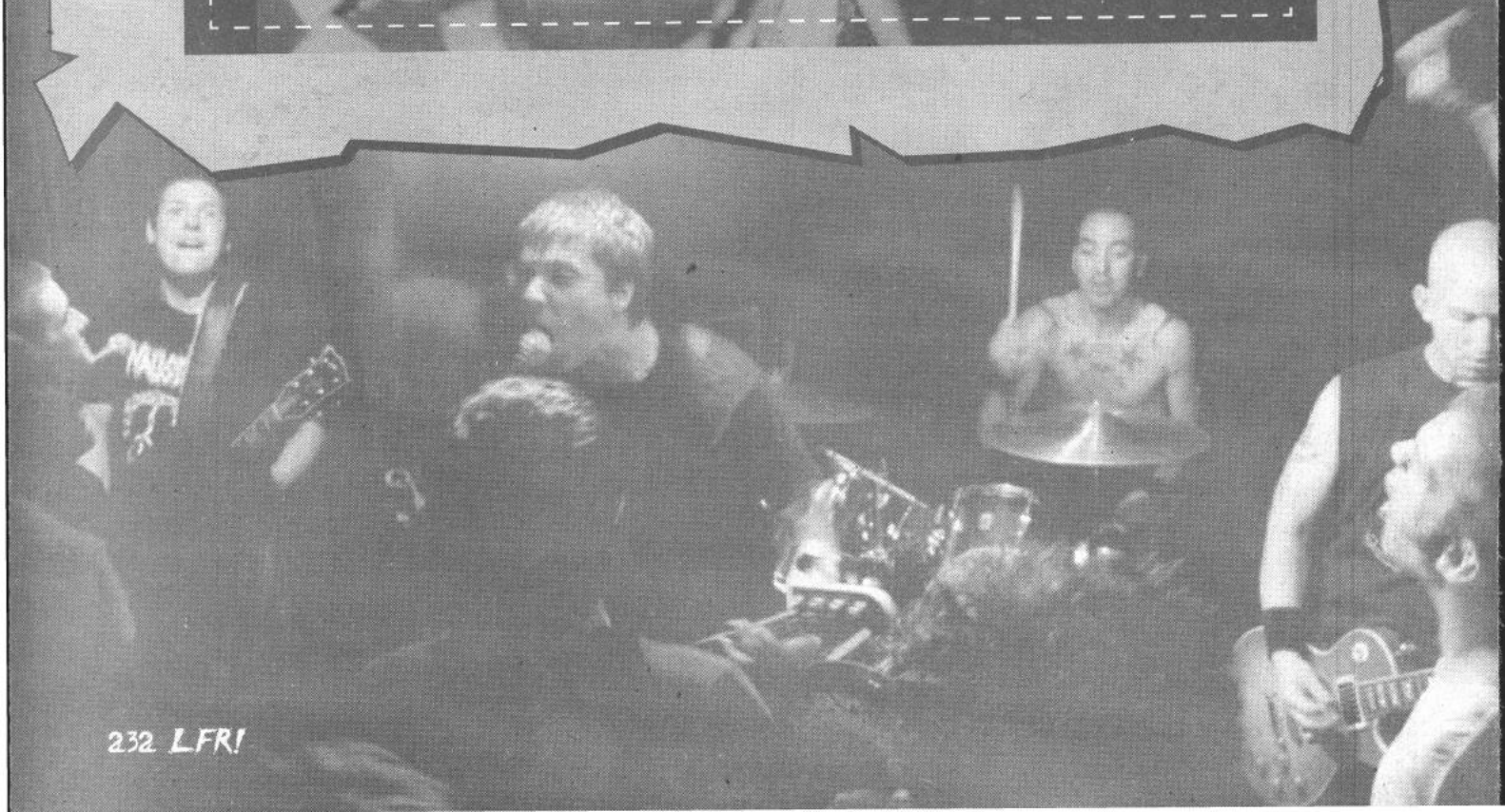

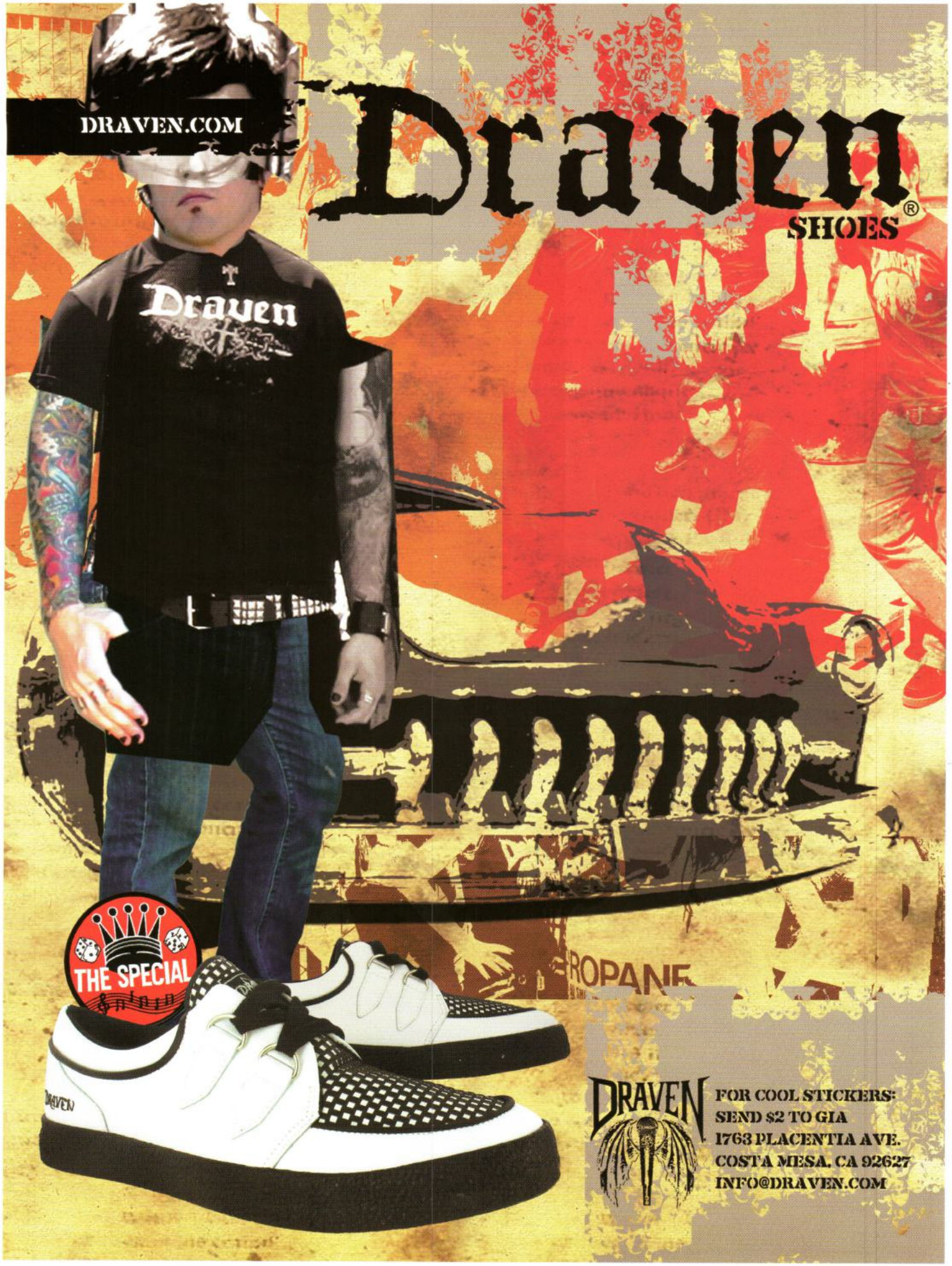
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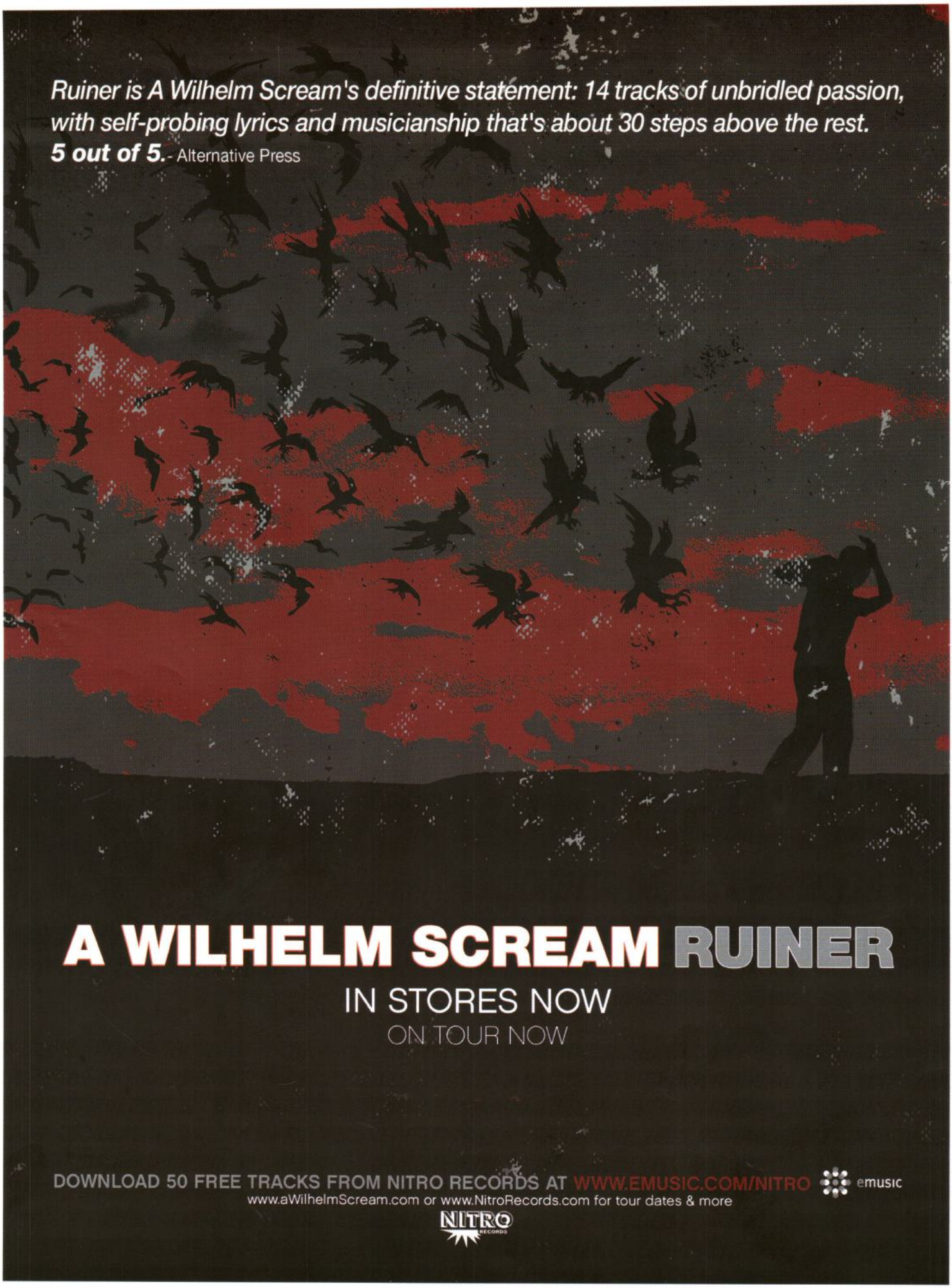
Ruiner is A Wilhelm Scream's definitive statement: 14 tracks of unbridled passion, with self-probing lyrics and musicianship that's about 30 steps above the rest.
5 out of 5. - Alternative Press
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ON TOUR NOW
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